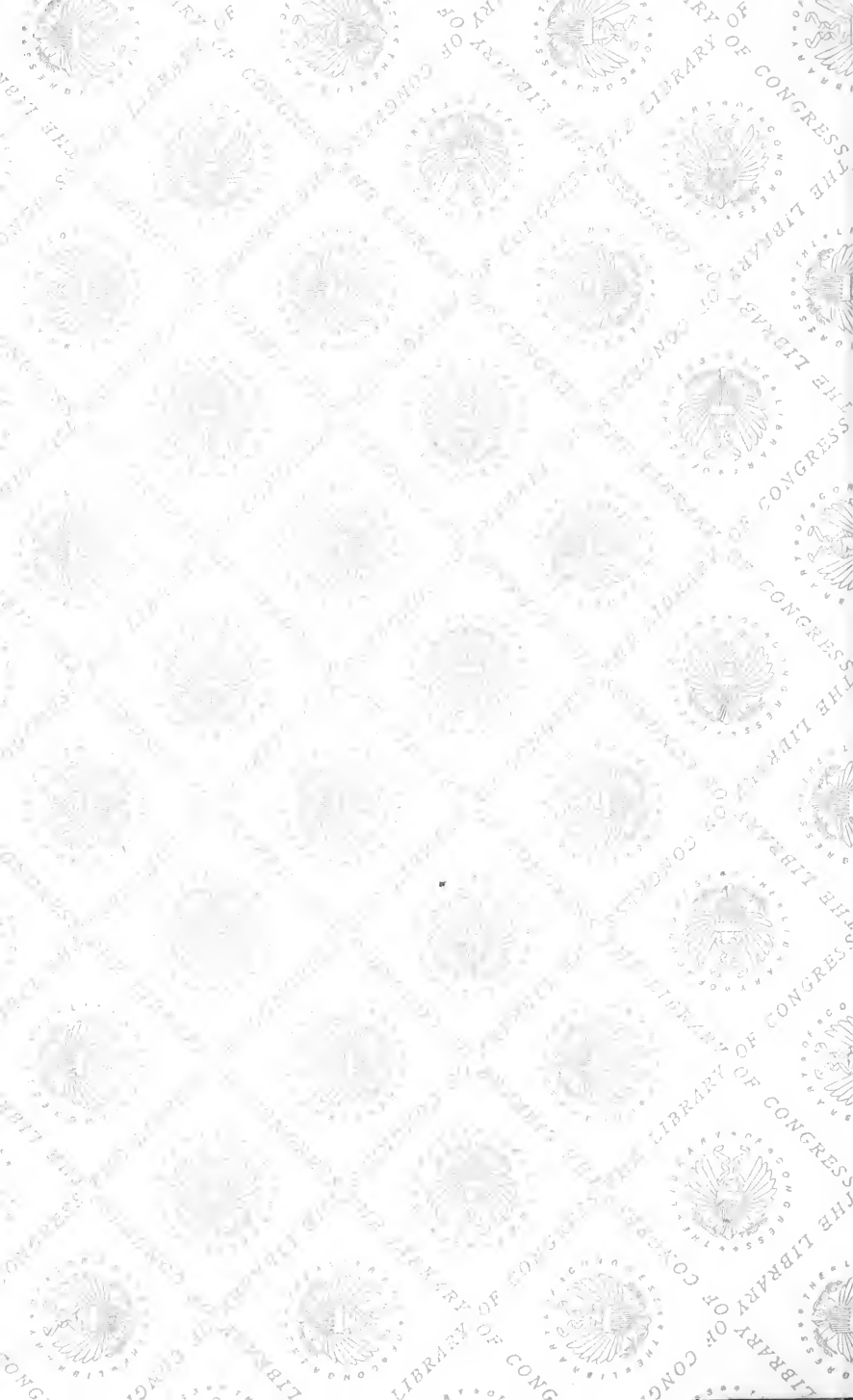
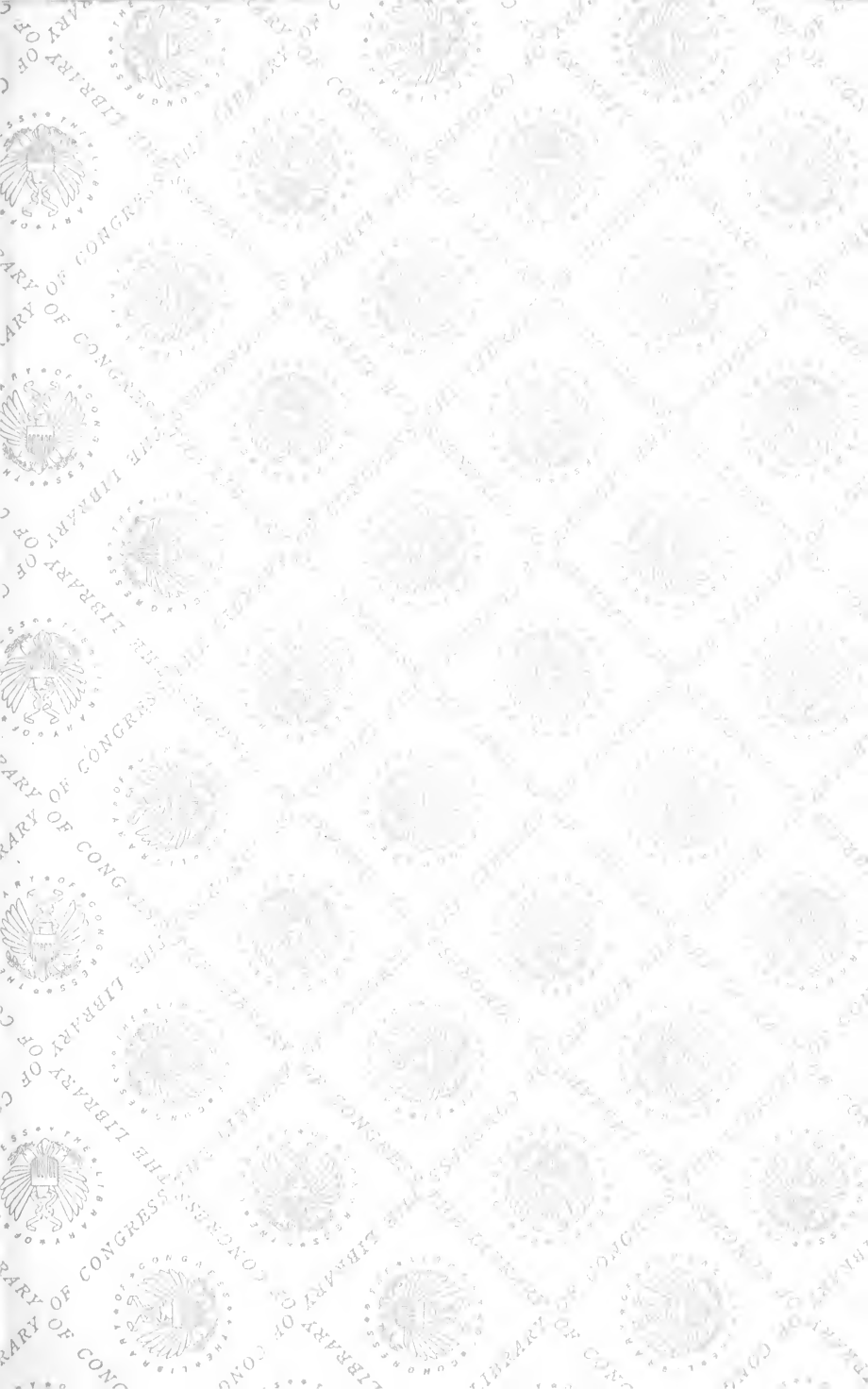


TT 320

.A88





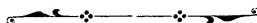




✓

ATWOOD & NICHOLS'

PRACTICAL HAND-BOOK



Copyright, 1887

Published by the

Decorative Design & Color Company,

204 Washington Boul'd., CHICAGO.



This book is intended for use in connection with our Patented Combination Designs, Stencils and Prepared Colors, and is given free to our patrons with each set of designs.

TT 320
A88

INDEX.

	PAGE.
How to Clean Old Walls.....	4
Preparing Walls and Ceilings for Frescoing in Water Colors.....	5
Cleaning Water Color Fresco Work.....	7
Sizing Walls for Frescoing in Water Colors.....	9
Alum Size.....	11
Tinting in Plain Colors.....	11
Frescoing in Water Colors.....	17
Combinations for Parlors, Chambers, etc.....	25
Spacing and Stenciling.....	33
Frescoing by the Old and New Methods.....	39
Wall Painting in Oil and Flat Colors.....	40
Painting on Damp Walls.....	42
Stippling.....	42
Stippling Wood-Work.....	44
Rough Stipple on Walls and Ceilings.....	44
Rough Stippling and Combing.....	45
Working the Comb on a frieze.....	46
Combing, etc., on Walls.....	47
Stamping and Raised Stenciling.....	48
Painting over Rough-Stuff.....	49
Combing and Rough Stippling in Water Color.....	49
Colors Contained in the Different Designs.....	50
Light Contrast for Parti-Color Painting.....	53

8-32145

→ ATWOOD & NICHOLS' ←

→ HAND-BOOK ←

— OF —

Practical suggestions in House Painting and Decorating.

TO those who are not entirely proficient in the art of Fresco work, as applied to interior walls and ceilings, we offer in as plain a way as possible, all the information needed to carry out a job of painting and decorating by the use of our patented system of Combination Designs, Stencils and Colors. We shall endeavor, also, as far as we can in words, to give the best methods of practice we know of for painting wood work and plaster surfaces in oil or flat-colors, together with some practical remarks on painting in general, which, if fully understood will be of service to the painter. The methods of producing the effects treated of in this book, are for the use of painters who know less about the business than we do. To those who need no instruction, we do not address ourselves, as they are competent to make a proper use of the knowledge and skill that study and experience has given them. To the master painter, however, who has never reached higher than plain work through years of business, we will make some explanation as to our reasons for believing in this new system; and call attention to the completeness with which it fills a long felt want. We know well, that every master in plain work whose business brings him into the residences of his wealthiest townsmen, often feels a mighty desire to do something in the way of decoration, but can't do it to save his life, for he never learned how. It is, to say the least, humiliating

to a man to have some other fellow come along and "scoop" him out of a fine job on account of the "other fellow" being able to do a little frescoping. A painter who has done work for certain people until they have become his regular customers, don't like to lose them because of his not being able to do fine coloring or to enrich the house with painted ornament. Papering, plain painting and common calcimining does not fill the bill at all in the better class of houses. Original arrangements of color and ornamental forms, harmonious blending of parts, and the division of wall and ceiling surfaces into decorative borders, centre-pieces, friezes, etc., is what a "boss" painter should have within his reach if he expects, in these days, to keep his better customers. We think we have placed all this right where you can see it, also, where you can easily reach it, and we have no doubt at all about your being able to make a profitable use of it.

There has been, as is well known among painters, a vast number of works published of late years on the subject of decoration, and some of them are instructive to an eminent degree. Although they are all full of merit in some direction, they are of little or no benefit to a painter who is not educated up to their standard. They are generally so rich in color, or so profuse and elaborate in ornamental detail, that they entirely over-reach the kind of work wanted in ordinary business, and are, therefore, to most men practically useless. To the designer of decoration, however, these publications are of more or less value, as he finds in them an interchange of ideas from other artists which gives him many good suggestions and aids him in his own work. None but a decorator of skill and taste can make use of such works, as it is almost an impossibility to find a full design among them which is harmonious in forms and colors with the style, shape and general furnishing of any parlor, hall, dining-room, or other apartments we may have contracted to fresco. So, then, it will be seen that in order to use those that are suitable to our work, among the designs heretofore published, we must be somewhat more practical in this particular business than most of our "boss" painters are likely to be. Such works as the "Grammar of Ornament," by Owen Jones; the "Polychrome," of Racinet; the masterly "Architectural Interiors," by Cæsar Daly; the graceful drawings of Leinard; and the thousand other luminous examples of decorative art, reaching back through a hundred ages, are like the stars of heaven to many of us—beautiful to look upon but too lofty to make use of. There is in these splendid plates a whole world of genius, but they are confusing to a man who is inexperienced in design and who tries to do an ordinary job with these masterpieces for example. Beyond enlarging the drawing there is the most difficult job of mixing and harmonizing the colors, of which there are often a dozen or more shades in a single ornament; so you see a man must be somewhat of an artist to do such

things every time with success, and when you find such a man he will have ability enough to be above servile copying and be able to produce creditable designs of his own.

Following the above remarks, it will naturally be asked. "What do you propose to supply in place of all these designs that will be more useful to a painter of ordinary capacity?" We will answer by saying, that the system of Atwood & Nichols' simplifies the business of decorating walls and ceilings to the extent, that a man who knows very little or nothing about frescoing can do a creditable job by the use of our designs, stencils and colors. We do not intend to convey the idea that by the use of our method a common journeyman will become a magnificent artist, but we do claim that not one job in fifty will call for a more elaborate treatment than is shown in our first edition.

It will be seen, therefore, that an ordinarily good workman can, by the use of our system, do a pretty rich job wherever it is wanted. Again, the almost endless variety that is represented by interchanging from the most ornamental down to the plainest of our combinations, and supported by the stencils for every form, and the practical ready-mixed colors for every shade in them, will give a most satisfactory answer to the question, "What do you propose to supply in place of all the works on decoration heretofore published, that will be more useful to us?" It lifts a great weight off of a "boss" when he knows that his men will make the job of frescoing, that he has contracted to do, come out exactly like the design his customer has selected, and that, too, in the greatest of all essentials, the matching of the colors. We believe you will think as we do, in regard to this system of ours, after you have once used it, that we offer a more useful and profitable thing to the trade than has ever been given by all the elaborate and costly books on decoration that have ever been published. Employed in conjunction with papering, these designs and colors will be found eminently useful, as combinations of paper and fresco are extensively made use of and are often productive of the most pleasing effects.

It is our intention to supply the trade from time to time with a series of richer designs and colors, embodying as far as is practical, for application to the various peculiarities of our every day architecture, all the essential features of the Egyptian, Greek, Gothic and Renaissance styles, together with the Indian, Japanese, Moresque, and other oriental forms of decoration, simplified to a practical basis—not merely to look at, but to use in business. We also intend to issue a special set of designs, interchangeable like all the others, for churches and other interiors where none but Mediæval and ecclesiastical forms of decoration are admissible.

ATWOOD & NICHOLS.

204 Washington Boulevard, CHICAGO, ILL.

HOW TO CLEAN OLD WALLS.

If a flat-painted wall, ceiling, or other plaster surface is dirty and you want to clean it so it will look bright and new again, you will find the following process a good one:

First, wash off the work with sponge and water. Next, make a suds with ordinary soap and luke-warm water. Then wet the surface to be washed with the soap-suds, using a calcimine brush, for the wetting, as you would for sizing. Take a stretch of four or five feet wide up and down the wall the same as you would in painting; only in this case you should wet the wall from the bottom upward so as to prevent runs which are likely to show lighter than the rest of the wall, even after it is washed. The cause of the runs showing light where streams of soap-suds have run down, is from the fact that the soapy water partially takes off the dirt and eats into the paint just enough to appear in light streaks when the surface has been all washed clean and dried out. After you have wet your stretch thoroughly with the soap-suds, scrub the surface lightly with bristle scrubbing brushes and sapolio, or other fine pumice stone soap; if you can't get the sapolio or the soap mentioned, you can put some finely powdered pumice stone into your soap-suds which will answer very well. The kind of scrubbing brushes which printers use to clean their type with is the best for this purpose. Be careful to scrub evenly, not harder in one place than in another, and your work will come out all right. After you have got the dirt all out of the paint, wash off the stretch with clean water and sponges, and dry off the water with chamois skin (or wash-leather, as it is often called), and proceed in the same manner with the next stretch and so on until the wall is done. If the ceiling is painted and must be washed also, leave it until the wall is completed, as you are otherwise likely to get some spatters of soap-suds on the dirty wall which will show in light spots at the finish; for the same reason that the runs will, as we have described. If there is a cornice, centre-piece, or other raised ornamentation to be washed, do it also after you have done the walls. You will see the necessity of being careful not to spatter your cleanly washed wall, of course, but if you do to a small extent, the spatters can be wiped off with a wet sponge or chamois, and leave no spot. If you don't happen to have wash-leather to finish your cleaning with, take a "crash towel" as the next best thing. This method of cleaning walls, and ceilings which have been painted in oil or flat-colors, has always been a favorite one with us as against all others we have ever tried, and in many instances we have brought out, by its use, both plain and richly decorated oil painted surfaces, to look as bright as when they were first done,

and that, too, after they had stood ten years or more in the smoky city of Chicago. Any shorter process than the one we have given is likely to result in a streaky or spotty job, which of course, is not first-class. There are other ways than this to wash finely painted walls, we know, but this way has been good enough for us in cases of the most exacting kind, and we therefore recommend it as being the best method we have ever seen tried. When it is remembered that it is a difficult matter to clean a flat-painted wall in a first-class manner, and that it is not always successfully done, we will be excused by those who have tried it, for giving so much attention to a seemingly unimportant subject.

Preparing Walls and Ceilings for Frescoing in Water Colors.

If the surfaces you are going to do over are dirty, or have any stuff on them that ought to come off, it is better to wash them clean with sponge and water and not size over the old color and dirt. Then cut out all blisters, pops, broken places and cracks with a trowel, putty knife, or some such tool, and after wetting the cut out places thoroughly with clear water, fill them up solid with clear plaster Paris, mixed to a putty with water, and smooth off the stopped places with a wet brush. A ten-penny nail driven through the end of a stick will be found extremely useful in cutting out cracks. Cut out even the finest ones a quarter of an inch wide, so there will be a channel large enough to hold a good quantity of plaster; then it will stay in there and the cracks will not be likely to show after your work is all finished. Use none but *New York stucco* for stopping small places of this kind. Any painter who has had trouble with Michigan and other hot kinds of plaster Paris, will know enough to use New York plaster for this purpose, but to those who don't know what the difference is, we will say, that the New York will work nice and cool and will not burn through your water color or calcimine, whereas the other kinds are likely to and therefore be the means of spoiling you work. Any tint of water color in which green is mixed, is especially sure to be burnt out into a faded looking yellow when laid over places that have been stopped up with Michigan plaster. Other colors, containing ultramarine blue, for instance, will be likely to burn out red, and so on to an extent that condemns any hot, limy plaster like that spoken of. Plasterers' putty, however, may be used for stopping under water color work, but it should be shellaced, painted or varnished to kill its burning out propensities after it is well dried,

and before you put any work over it. If you are going to do a job of frescoing in water colors, and you are in doubt as to whether the mended cracks and broken places will show through your finished work or not, give them all a coat of shellac, and when the shellac is dry, wash them over with a sponge or brush wet in the color you are going to put on first, or with any other sized tint, and you need have no fear of the mended places showing when the job is done. If you want a nice job you will have to see that the stopping or mending is solidly and smoothly done, as a good deal of the result depends on the manner in which you do your preparatory work. Ordinary calcimining will not of course require so much care in the stopping up. If you want good, solid looking grounds for your fresco work, or your plain work either, put your color on cold; not boiling hot nor yet very warm, as warm color is thin and watery and will not cover. Have your color chilled so that it will be like jelly, and you will stand a great deal better chance of getting a clean solid ground, which is what you ought to start in for every time. We mention this chilled color item for the benefit of any one who is in the habit of trying to do good work with warm or hot water color. It is not always necessary to use chilled color, however, a good job is easily done with new mixed color in which the glue is still warm enough to keep the color about the thickness of cream, but your ground must have little or no suction to work well so that your color will dry out even and show no laps. An old wall or ceiling that has been done in water color before, and which you have just washed off clean and mended up, will generally work well in the doing over and will not always require sizing; but be sure to sponge over all the spots and streaks of new plaster, where you have stopped up, with some of the color you are going to lay in the ground with, as it will kill the suction in these new places and will not let them show through lighter when your ground is done. If you have used New York plaster in the stopping, the sponging will be sufficient to kill the suction, but if you are stopping up with any other kind of plaster, a coat of shellac, varnish or paint will be required, and also the sponging with color. Of course, whatever you do the new plastered place over with, must be allowed to dry before laying the whole surface in.



Cleaning Water Color Fresco Work.

This work is usually done with rye-bread, or "schwartz brod" as the Germans call it, and is, doubtless, the best method known to the trade for taking the dirt and smoke off of fresco work. Fresh-baked bread is what we have always used for this purpose, though some painters prefer to work with stale bread, or that which has been baked long enough to be more or less dried up. There is no economy in using dried-up bread, however, as will be seen further on. The larger the loaf you can get the better it will be for you, as the crust (which by the way is always waste) is no thicker on a large loaf than it is on a small one. The pulp or soft part is all you can use in the cleaning. Make it up into a ball about as big as your fist, and rub it on the work to be cleaned somewhat the same as you would India rubber in cleaning pencil marks off of paper, only, don't rub back and forth with the bread-ball as you would with the pencil eraser, but turn the ball over at every sweep you make. In this way you get a new place on the ball for every rub, which is not so likely to leave dirty streaks in your cleaning. The bread-ball, being soft and moist, retains the dirt from the surface you are cleaning and will not let it go back on the work again, that is, if you are careful to knead it over and over in your hands while you are working with it. No one can tell you how long to use a ball of bread in cleaning off smoke and dirt, because the length of time it will last depends considerably upon your skill and experience in using it, as well as upon the amount of dirt, etc., there may be on the work. Any one can tell when it is time to get a new ball, as the first will get so black in a short time that it will not take off any more dirt, and, besides, it will wear away so small that a fresh one will be needed. It will be seen by this that the new baked or moist bread is better suited to the work than the dry or stale bread—inasmuch as the dry bread is more or less wasted by separating into crumbs and falling on the floor, and also by not being able to absorb or stick to the dirt as well as the fresh baked sponge will. The latter is just about damp enough to retain the blackness you rub into it, and still not wet enough to affect any of the colors in your fresco work. An ordinary size loaf of this rye-bread, or as before mentioned, "schwartz brod" (we want to be particular about getting the right kind, if possible), will clean, if handled rightly and not wasted, from fifteen to thirty square feet of surface or even more than that, according to the amount of dirt and smoke there may be on the work. A little practice with a bread-ball in cleaning will teach you better, than we can in words, how to clean water color frescoing. You will soon learn how to use it to the best advantage and not leave dirty streaks in your

cleaning. Fresco work that has been done properly in the first place, that is, with good material, and in which a proper amount of glue size has been used, ought to stand cleaning, at least, twice; that is to say in one or two years after it was first done, and the second time a year or so after that. We have cleaned up our own water color frescoing, in one particular building in Chicago, for instance, over and over again for five successive years, and it did not look much the worse for wear either. The work we allude to was done more than nine years ago, and that part of the original work which still remains, has been "breaded off" by others, we believe, twice more, making seven different cleanings, and it looks as if it might stand another turn at the bread-ball yet. We mention this fact to show that water color frescoing when properly done will last a long time, and, moreover, that it is not spoiled by being smoked up a little. The building we speak of is a very smoky one, and the walls and ceilings would get so dirty in a year's time, that one sweep of a bread-ball over them would leave a streak like a ray of sunlight in comparison to the rest of the blackened surface. All the plain parts, such as panels, larger than two feet square, are nearly always washed off and put in new, as large, plain, or unornamented grounds, are likely to be streaky if they are breaded, and so the cheapest and best way is to wash off all such grounds and do them new.

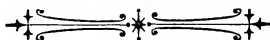
If your ornamentation reaches out into the plain ground that you are going to wash off and do over new, you can leave a little space of the ground color along or around the ornamental work which will be cleaned with the rest, and after you have laid in your large, plain ground again, you can go around the edge where the old and new color joins, with a small line, in either gold, bronze, or some soft neutral color, a shade darker or lighter than your new ground color, which will complete the job all right. If you think a little change in the ornaments such as brightening up some of the colors would improve the whole, or either the addition of a new feature or two in certain places would make the decoration look better, it can be done very easily after the work is cleaned up and the new grounds laid in. Fresco work can, in this way, be renewed to look nearly or quite as well as it did when it was first done. Wall paper may be cleaned with bread in the same way, and as it is in most cases full of ornamental detail and variety of color, it will clean very nicely, and the little imperfections or streaks you are likely to leave in the cleaning, will not show enough to have any effect among the various forms and colors in the paper; nor for that matter in fresco work either. We have used ordinary baker's or home-made bread for cleaning in places where we could not get the rye-bread, and did very well with it too, but we would advise the use of the rye-bread if you can get it. It is generally to be had at the bake shops in any of our large towns and cities. When we have had use for a large

number of loaves, we have usually ordered them of the baker a day or two in advance, which is a better way than trusting to luck to find the quantity you want at the last moment. Of course, when a job has got to be done in a hurry and no time is left you for preparation, you have got to take what you can find the handiest, and as bread is not an article you can keep in stock, it is a good plan to stand the job off a day or so if you possibly can, so you can get ready for it by having some bread baked. "Rush jobs," though are common in every trade, but we think the painters get more than their share. This might be well enough if the profit was equal to the excitement, but we have seldom found it to be—on the contrary it is likely to result in expense rather than profit, especially when the work has got to be done nights and Sundays, and you have got to take it by contract against competition. When it is remembered that nine out of ten of these "rush jobs" are in dry goods stores, furniture houses, manufactories and the like, where there are thousands of obstacles in the way and which have got to be moved and put back again (by your workmen in most cases), the prospect for making anything out of such work is rather dim, to say the best of it. Unless you can get a good price for the work, that shall be equal to the draw-backs you will have to contend with, there is scarcely encouragement enough to warrant hunting it up or figuring for it in competition with others.

Sizing Walls for Frescoing in Water Colors.

Walls, ceilings, cornices, etc., that are to be decorated in water colors are generally given a coat of size after the broken places are stopped up and before the colors are laid in. We have done a good many jobs too, by using a thin coat of our finishing color, glued or sized up a little stronger and put on as a priming, or we may say, as a sizing before the ground colors are put on. Some decorators use this method of sizing wherever possible, but as it will not answer for every case, it will be of advantage to use something that is equal to every occasion where the suction of plaster must be thoroughly stopped before we can work on it with water colors. The cheapest and commonest kind of furniture varnish, thinned with turpentine or benzine, is perhaps the best thing for the purpose. The rosins and gums of which it is made do the business very well, and you will find nothing better or more reliable. Do not have your varnish heavy enough to dry out with a bright gloss all over, because water color is likely to rub up on it when worked over in the frescoing—about two quarts of varnish to a gallon of turpentine or

benzine, will be heavy enough for general use. For killing water stains in plaster it is good; only the varnish must be somewhat heavier for stains than for general sizing. Hard oil finish is used for sizing in the same way, but as it costs more than the varnish, and is not any better, it is less to be desired. A coat of oil paint, or any old color you happen to have, when thinned a little with turpentine, will answer for sizing under fresco work; also, for killing stains when the stained plastering is thoroughly dry. Any kind of material that will stop the suction in plaster so that water color will work nice and cool over it, is all that is wanted for sizing purposes. We have seen ordinary glue size used for the purpose, but as it is not entirely reliable on account of its being likely to peel or flake off the color that is laid over it, it is seldom made use of by the more experienced painters. There is another kind of size which used to be extensively employed in fresco work. We refer to the old-fashioned alum size which is, perhaps, the best water size known for water color frescoing, and as some of our friends might have use for it, we give the proportions of material and process of making it as used in our own practice some time ago. We seldom find any use for the stuff now, however, as varnish and turpentine, or some similar resinous substance thinned with turpentine or benzine, is far superior for sizing on ordinary plaster. Very rough plaster seldom requires sizing with anything more than a coat of water color as a primer, before laying in the finishing colors. A coat of strong alum water (about a pound of alum to a gallon of water) will be found to work very well, especially on damp plaster, as the alum forms a hard, glassy surface and keeps moisture from coming through. Alum water is, of course, transparent and colorless, so it should be tinted with a little umber or other earth color in order that the person using it will see what he is doing and leave no "holidays." Another size for rough plaster is silicate of soda or water glass, thinned with water and applied like the alum. Japan dryer and turpentine, about half and half, is also a good size under water color, and is good to paint over in oil color when used on hand-finish or ordinary sand-finish plastering. Any dead-looking spots or streaks in the varnish size or japan size, after the same is dry, should be gone over with white shellac before laying on your finishing color; we refer to water color (not oil) when recommending shellac. We might give several other kinds of size, but with those we have mentioned and the following, there ought to be enough for ordinary business uses.



ALUM SIZE.

This size is generally considered the true size for fresco work, that is, by those who know of nothing better. Four pounds of alum (powdered or lump), two pounds of soap, one pound of glue, or in the same proportion for a greater or less quantity. Ordinary washing soap is the kind used. Cut up the soap into small pieces or thin slices, and dissolve it in a gallon and a half of boiling water. Put the pound of dry glue into a gallon of cold water, and after letting it soak about one-hour, heat it to the boiling point; or, boil it a few minutes which makes it better. Cooper's I-X (one cross) glue is the best, or you can take the ordinary glue which you are using in calcimine if you have not got Cooper's I-X. Dissolve the alum in a gallon and a half of hot water. When all are melted, mix the soap and glue together; stir them up well and add a gallon of cold water. Add a gallon of cold water, also, to the alum solution. Pour the alum water into the soap and glue and stir them up. The mixture will have the appearance of skim-milk and is ready for use at once. The quantities given will make about six and one-half gallons of good, strong size. Before pouring the whole together, it is better to mix a small quantity first, say a pint or so, to see if the alum is too strong, and if it curdles the soap or glue, add more water to the alum and try it again. If it mixes nicely and does not curdle, it is all right and you can mix the whole lot. This size will keep for three months if put in a cool place. This is about the right strength for sizing new plaster. Old plaster requires the size to be stronger in alum and about half the strength in soap and glue that is shown in the quantities given. This size is somewhat troublesome to make as will be seen, and is not much better, if any, than a priming coat of thin, well-glued calcimine to work a large body of water color over, so you will suffer no great loss if you never use any of it.

Tinting in Plain Colors.

Proceeding in the regular order of practice, we will follow the foregoing article, on sizing, by some suggestions on tinting in plain colors.

Assuming that we have taken a contract to do a nice job of plain coloring, or plain frescoing if you like, and have sized in all the plastered surfaces of our room, which let us say is a parlor in an ordinary residence (such a one as would be likely to have fresco work done in it), a

room having a cornice with cove and mouldings, and a plaster centre piece on the ceiling. We will go on in the usual manner by mixing the colors for the work, using the raw material, or we may say the whiting and dry colors. We will suppose that the furnishing of this room is somewhat rich in color, that is to say, the carpet, draperies or curtains, and also the chair coverings or upholstery are full of warm colors, such as golden yellows, olive colors and dull reds, contrasted with warm grays and umber colors, and there are, we will say, a few odd pieces of furniture having large surfaces of bright blue-green or crimson in them, which tend to enliven the general feeling of color in the room, we will then have a chance to use some rich, warm coloring on our walls and ceilings, so that the room will have a bright and cheerful effect when finished; as the colors in the furnishings always suggests the tints most complimentary for painting the surrounding surfaces of walls and ceiling. We will see what the predominating or most striking color is. We will call it yellow, Indian yellow, which is approximate to a mixture of golden ochre and Dutch pink. The next most prominent color is the dull red, a color made of venetian red and golden ochre, softened with a tint of blue. The olive colors come next, and after them in effect, the gray and umber tints, or we may say, brown colors. With these effects in mind, we will make up our shades for the job of tinting. As the most of the carpet, etc., is yellow, we will have the body of the ceiling a warm greenish-gray. We will make it of Dutch pink, raw umber and cobalt blue mixed, of course, in whiting. Rich harmonious tints may be made for this ceiling of other combinations than the above, for instance, either of the following will be in order: Raw umber and orange chrome; vandyke brown and yellow ochre, with a little light chrome green; chrome yellow, raw sienna and cobalt blue; Dutch pink, burnt sienna and chrome green. We would mention here for the information of any who may never have used Dutch pink, that it is not red, but a soft, greenish-yellow, and is used largely in frescoing and scene painting. It works very nicely, and is especially valuable for making olive and golden tints that are to be seen by gas or lamp-light, as it does not lose its color like the chrome yellows do under artificial or orange light.

Having selected the color for the ceiling of our room, which will be a greenish-gray, or we may say a warm gray-olive, we will set off a broad band or stile on the ceiling, by marking out about 18 inches from the cornice, and snapping a chalk or charcoal line all round the ceiling; this gives us a panel and stile, which will look better than if the ceiling was all one color. After adding the proper quantity of glue-size needed to our ceiling or panel color, and having strained it through something like a fine wire strainer, or a piece of cheese cloth, we are ready to "lay in" the ceiling panel. After this is done, take enough of

the panel color, to do the stile, and add burnt sienna and raw umber enough to make it a good shade darker, and when this is ready, "lay in" the stile. We will then have a ceiling panel similar in color to the ground in the centre square of our ceiling No. 10, and a stile like the brown line-color shown in the same place, only a little lighter and not quite so red. It will be understood, of course, that the ground colors on a ceiling must be lighter than those on the walls, as any color, when laid on the ceiling of almost any room, will be a good shade darker in appearance than if the same color was put on the wall. This is owing to the fact, that the ceiling receives less light than the wall, so we must, in every case, have our wall colors darker than those on the ceiling, and, for that matter, somewhat richer or warmer in color so as to make the ceiling appear cooler in tone, or as we may say, a shade grayer. It is a matter of importance to give an appearance of height to the ceiling, and this is done where only plain tints are employed, by keeping the ceiling colors considerably lighter, a shade or two cooler in tone than the colors on the walls, whether they are painted, papered or draped. These things will be more fully considered in our article on "Relative Contrasts and Color Effects" in another part of this work. Assuming, now, that we have "laid in" both the stile and panel of our ceiling, we will consider the cove and mouldings of the cornice. The cove color should be the darkest of all the ground colors and also the richest in tint, as the cove stands, with its mouldings, as a frame for the ceiling after the manner of the frame on a picture. We will take for our cove color a combination of Dutch pink and raw sienna; three-fourths Dutch pink, one-fourth raw sienna, without whitening; strain this, and when ready lay on the color. Next, we will make a tint for the top moulding of the cornice, by adding a little cobalt blue to some of the panel color of the ceiling; just enough to make a warm gray of it and have it a good shade lighter than the stile. If this moulding is large enough to allow of two colors being used on it, say three or four inches wide, and is divided into two or more different members, as cornice mouldings usually are, we will make a mixture of the top moulding and cove colors, about half and half, and do in that part of the moulding nearest the cove with it. Put the same color on the lower moulding next to the cove color, and for the lower half of this moulding, use the stile color of the ceiling without changing. This arrangement gives us a golden-brown cove, with mouldings blended outward to a light warm gray at the top, and to a light red-brown at the bottom or lower member nearest the wall. The next color we make will be for a wide band or frieze under the cornice at the top of the wall. We will mark off 18 inches as the width of this frieze, measuring from the cornice down on the wall, and snap a chalk line all round the room as a guide to "lay in" the frieze by. The color for this band we will make a warm gray, by mixing the ceiling panel

color and cove color, about half and half, and adding cobalt blue enough to make it a good shade darker than it would appear without the blue. "Lay in" the frieze with this gray when ready, and proceed with the mixing of a color for the walls. We will make the wall color of Dutch pink and raw umber, with whiting, adding a little orange chrome yellow to make it a shade richer. This color should be about as dark as the stile color on the ceiling. When the wall is "done in," we will lay off a band or border at the bottom next to the mop-board or sur-base, about 10 inches wide, and "lay it in" with the cove color. We will now suppose that all the ground colors and mouldings, except the centre piece, are "laid in" with their several colors. To finish the centre piece, which we will assume to be an ornamental or modelled rosette in plaster of Paris, we take the cove color for the centre back-ground, if there is a division of grounds in it, and "pick it in" with the cove color. The colors which adjoin this, either for moulding or leaf ornaments, must be the same color as the mouldings of the cornice which lie on each side of the cove. The next tint, if there are parts enough to allow of it, will be the gray or lightest moulding color; finishing the whole with the ceiling panel color on the outer ornaments or moulded parts, and also on the leaves or other figures which stand out the highest. Always treat centre pieces of this kind with the colors of the ceiling and cornice, using the darkest tints in the centre and coming out lighter until the outer figures are as light, or which is better, a shade lighter than the ground of the ceiling adjoining the centre-piece.

Assuming, now, that we have covered all the plastered surfaces in the parlor with the proper colors in the several divisions as explained, we will proceed to finish up the work by drawing in some lines or strips, if you like, where the different ground colors come together. First we will snap off all of our lines on both ceiling and walls. Where the ceiling panel and stile colors come together, we will mark off by measuring outward from the cornice with a stick or something similar, the position of a line $1\frac{1}{2}$ inches wide, that will be lapped over both colors to cover the joint, also the same width of line, about $1\frac{1}{2}$ inches from the cornice moulding, on the stile. Inside of these two wide lines, and on the stile also, we mark for two other lines, each one-half inch wide and each three-fourths of an inch from the wide line nearest to it. Next, go out into the panel of the ceiling and mark off a three-fourths of an inch line about the same distance ($\frac{3}{4}$ in.) from the wide line which covers the joint where the panel and stile colors come together. The color for this last line will be the gray of the wall frieze. The two wide lines will look well if they are drawn in with the cove color and outlined or edged, on both sides, with a dull blue color dark enough to show well. The two one-half inch lines on the stile, may be done with a rich, bright color, such as light English vermillion, softened a little with Dutch pink.

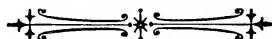
This completes the ceiling. The next thing is to put the lines on the wall. The frieze will be marked off with exactly the same lines, as to width and position, that we put upon the ceiling; two $1\frac{1}{2}$ inch lines (on the frieze) and one three-fourths of an inch line just below the frieze on the wall. Then at the top of the bottom border, or band next to the floor, we place the same two lines we have marked off at the lower edge of the frieze; the $1\frac{1}{2}$ inch line and the three-fourths of an inch line. The colors for all three of the large or wide lines on the frieze and lower band will be a dull red, made by adding venetian red to the red color used for the lines on the ceiling, until it is a good shade darker than the ground of the frieze. These three wide lines when "drawn in" with the dull red, will be outlined with the dull blue color (used on the edges of the wide ceiling lines), but made a strong shade darker with cobalt blue. The two one-half inch lines on the frieze will be drawn with the panel color of the ceiling, made a good shade richer with orange chrome. The last two lines to be "put in" are the three-fourth of an inch ones on the wall color. Take some of the wall color and make it a good shade darker with raw umber, and "draw in" the lines. This finishes the wall, and as we will assume that the ceiling, cornice and centre piece are finished, the room is done. Tinted in plain colors with lines and plain bands. In colors to match or harmonize with the colors in the carpet and other furnishings in the room.

We will now suppose that the wood work in this room is to be painted in "parti-colors," that is, in the language of the painter, "three-color-wood-work." We will say the doors and casings, or frames, are of the ordinary pattern—without carving and with plain mouldings. As to the preparing of this work, such as the smoothing or sand-papering up, we will say nothing here, as we are dealing with the color effects only as seen in the finished work. We will take for our panel color of the doors and all other panels that may be in the wood work, a color that the wall and cove colors would make mixed together, half and half, and softened with a tint of blue—this will be a greenish-brown, or what may be called a warm citron color. The next tint wanted is the stile color. This will be the wall color, or, we would say, the same color as the wall with a tint of blue to give it a slightly cooler shade. The third color is for the mouldings, which we will make by lightening up some of the stile color with white, and adding a little orange chrome, so that it will be a shade lighter and yellower than the stile color. These tints if tempered rightly as to strength of color and relative contrast, will, taken all together, present a very pleasing effect.

Everybody knows that the carpet and upholstery of a room are generally full of detail as to ornament, and more or less variety as to color, but as will be seen from the job we have been considering, we do not take into account all the minor details that go to make the general effect.

It is sufficient to harmonize the colors for our walls, ceiling and other parts of the surfaces to be tinted, with those colors which show the strongest, or, to be more explicit, those colors which occupy the largest surfaces in the carpet and other furnishings. In making ground colors, therefore, for any apartment where the carpet or other colored objects belonging to the room are to be seen before the work is begun, the best effect will be produced in the coloring of the walls, ceiling, etc., if you take care to use tints of the same nature as those which appear the most prominent in the objects of furniture above mentioned. For instance, if the principal color is yellow, make either your wall or ceiling with something of the same shade, lighter, of course, for the ceiling than for the wall. It is proper, if you use the yellow on the ceiling, to make your wall color with the same tone of color a shade or two darker. The cove also, if there is one, may be a shade or two darker, still of the same, and the mouldings of the cornice the same as the ceiling, yellow, or even lighter yet. This kind of arrangement in coloring is called "symphonic," and any combination of three or more shades of the same color, in painting, is called a "symphony." The word is a term used in music to express a harmony of many parts, such as orchestral or choral numbers. We have a "symphony" in yellow, a "symphony" in blue, a "symphony" in red, etc., to the end of the list. "Symphonic," or what is the same thing, "self-shade" effects, are not used extensively in house decorations on account of their monotony or sameness, as more pleasing effects can be produced by contrasting a variety of colors more or less brilliant in tint together, as is shown in carpets, curtains, etc. In our article on color effects, we shall deal more fully with this question, and shall give as much instruction as we can to those who have had less experience than we have in this branch of art.

Since we have covered the sizing and tinting of a room in plain colors, we will next consider the subject of frescoing in water colors. Before doing so, however, we will call attention to the fact, that Atwood & Nichols' Prepared Fresco Colors will do away with all this mixing of the several tints required for such work, and also with the attendant uncertainty as to a first-class result.



Frescoing in Water Colors.

In presenting this highly interesting subject to our brother painters, we shall offer the simplest manner of proceeding with the work of frescoing or decorating a house that the business will admit of, and shall trust to our readers to make a profitable use of whatever suggestions we may make that shall seem new to them or appear as improvements on their own methods. We shall use our Combination Designs to illustrate how practical work in this business is done, and shall make little reference to what may be done by old methods. When we speak of "old methods," we mean the ways in which decorative work is, or was, always carried through; the designing of special patterns and the mixing of special colors for every room we have to do. Then to go with it, as every painter will understand, the profit-killing annoyance of having the people you are working for entering a continual protest against everything you do, criticising the colors you put on, and making inconsiderate remarks that dampen your spirit and make you feel meaner than the low-down sarcasm itself, that is put upon you. We have had square acres of this kind of experience from the ignorant and uncultivated, and have been subjected to the keen edge of ridicule in cases where the critic knew less about the work in question, than "Baalám's ass" knew about the secrets of the ocean. Ridicule is a sharp weapon, however, and the most despicable ignoramus can kill with it the most brilliant theories of the greatest philosopher. That ignorance has power cannot be disputed in matters scientific, and we will advance the assertion, that there is no artist, living or dead, who has not been exasperated at remarks about his work from people to whom killing would be a benefit to the world. The uneducated parvenu who has risen from the dung-hill into rosewood and brownstone, and who crows on the mountain of luxuries that money buys, attracts attention only through a display of coarseness and the making of thoughtless criticisms to show his ignorance. Women as well as men often make luminous examples of themselves in this regard, and the criticisms they unfeelingly offer, simply because being women they know they can do it, are sometimes humiliating and insulting to the last degree. We have met women here and there in our practice, who would be dreadfully affronted if they knew that they were spoken of as other than ladies, but who, to show their good breeding and gentleness of manner, would come into a house among a lot of decorators and other workmen, and rave like a termagant over a small matter that required nothing but a true lady's quiet suggestion to adjust in a more suitable way.

But, as the orator says, "it is idle to enumerate." We might go on and show up a hundred thousand discordant miseries that afflict the poor, confiding painter, and yet bring him no solace by their recounting. A *talisman* to prevent these nightmares is what is wanted. A touchstone that shall be potent enough to call off the dogs and muzzle them as it were, before they bite too deeply. Something to disarm the unskillful and ignorant, and be satisfactory to the judicious and refined. We refer to Atwood & Nichols' Combination Designs, Stencils and Colors. With them you can "bid farewell to every fear and wipe your weeping eyes." You can lay out the design the people want for any room or hall, and by using the colors and patterns we provide (for any design in the lot), you can duplicate your arrangement of ceiling, frieze, border, wall, dado, etc., exactly as regards every essential of form and color to the enlarged scale required on the different parts of the room. You can produce any ceiling, centre-piece, frieze, dado, or other design, in thousands of different effects from what is shown, by changing the colors wholly or in part, to suit any effect you want to produce. There is practically no limit to the variety these designs are capable of, as will be found by any intelligent person who makes use of the details of our system, and we are confident that their employment will not only save the trade a great deal of worry and trouble, but will be the means of making every one who uses them more familiar with the proper placing of enrichments in decoration, and thereby create a higher taste and a better judgment in an art that is full of interest and beauty. What can be more refining than the study of graceful forms and beautiful harmonies of color?

To go back to the article next preceeding, "Tinting in Plain Colors," we find that the ceiling has been divided into two parts (the stile and panel) and finished with ruled lines in stronger colors to make the plain surfaces more attractive. The cornice with its cove and mouldings has been tinted to "go in" nicely with the ceiling. The wall has been furnished with a plain frieze at the top and a plain band at the bottom—both of which divisions have been improved by lines of color in the same manner as the ceiling. The wall surface between the frieze and lower band has been "done in" with a plain, solid color. We have a room then representing the most simple phase—or style of frescoing or decorating. We will suppose now that it is too plain, that it is all right in point of color as far as it goes, but that your customer or client (as you choose), is willing to pay for the addition of some ornamental work. He asks you what you would suggest, and in the presence of several of the household, you are somewhat confused and cannot bring a suitable set of designs to mind under the circumstances, and so are compelled to tell the folks that you will have to "think up something over night." Many people have an idea that a painter can do anything in the business

and at a moment's notice, and so when you hesitate over such a question, they are apt to think you don't amount to much as a decorative artist. They don't think that a new combination of forms and colors is a creation of the brain and needs some little consideration and study, but that a painter's mind is something like "a ready reckoner or lightning calculator," which has an answer to every question before it is asked and is not bothered with thinking.

Suppose, though, you have our designs at hand, and want to make a selection from them of different pieces to suit the case, which answers the question as to what you would suggest without any delay whatever. Around the centre piece on the ceiling, which we will assume to be a circular plate, as the most of centres are, we will have a small ornament pointing outward from the centre all round; No. 36 will be as elaborate a border as we want. It will look well if it is stenciled in the blue-gray the same as it is on the strip, because there is blue in the furnishings of the room, and then again, the ground color of this border is something like the color of our ceiling panel and about as dark. If you choose, you can put the line part of the border in a soft red or brown and the leaves and stem in blue; you can connect the two side leaves to the stem with a darker blue if you like, and run it up into all the leaves like a vein or stem. This little pencil work will make the border look nicer and more finished according to your taste, although the form and effect of the ornament is well expressed without it. This ornament we must not neglect to say ought to be about four or five inches wide—the extent of the middle leaf and stem. This border, being used as a fringe or inside ornament, will be stenciled all round the ceiling panel just inside the line which was drawn on the ceiling panel next to the stile. It will be "stemmed up" and finished the same as it is around the centre piece.

Next, we will select a frieze border ornamental band for the stile on the ceiling—as our ground is a warm brown color or soft red, we will stencil in some rich colors and soften the whole effect with warm gray or dull blue. Take frieze border No. 50—that is, the patterns for it, not the colors, as they are not strong enough for this work. We will make the vine or interlaced figure, which is now very light, of a rich brown or shade of the ground, something like the dark color in frieze No. 44. The leaves we will "stencil in" with a light of the ground (a shade yellower than the ground); like the light color in the middle of No. 44. "Put in" the berries with English vermillion like the leaf ornament in dado No. 56. Next, take the same stencil you used for the light leaves, and blend in the soft blue gray (with which the inside border on the ceiling was done) a little into the light leaves, about one-half an inch, with a sash-tool or other small brush not having much color in it, in fact, nearly dry. This nearly dry brush will be apt to

produce a nicer job of blending the light buff and gray together, than if it was very wet or full of color—a little practice in this work of stenciling will be the best teacher that can be found. After the leaves are all finished round the ceiling, put a little round dot or touch of orange chrome yellow in the middle of every red berrie or ball, and the frieze will look quite nice. If you want to finish it up a little better, connect all the red berries to the main stem or vine with a dark fine stem in a shade of brown or red (carmine will do), and also shade the main vine, with the dark red, where the stenciled leaves lap over it and at the intersections where the two vines cross each other. Next, we will decorate the cove of the cornice, supposing, of course, that it is wide enough to admit of an ornament. We will presume that the cove is from six to eight inches across the opening—from one moulding to the other. We will have some gold bronze in the cove, as metallic lustres appear to better advantage on a curved surface than they do on a flat one. The ground in this cove is something like the rich ground of centre piece No. 13, only not so yellow, but a little redder. Take the cove border No. 68, which is only a simple alternation of the same leaf, easy of application to the cove surface, and “put in” one of the figures with a dark red, a good shade darker than the ground of the cove, and the other with pale gold bronze—carmine will be very rich for this red and will look very handsome. If you want to finish this border up a little more, “put in” a dull blue stem on the red leaves and an orange stem on the gold ones. It will look enough better to warrant your doing it. Next, we will decorate the frieze on the wall. As the ground of this frieze is gray, we will use No. 38 for it. It may be stenciled in exactly as it is, in effect, or be made a little richer by “blending in” the tips of the olive scroll leaves with soft red, or the stile color of the ceiling, in the same way that the gray was blended into the buff on the stile of the ceiling. The gray of our frieze in the room we are considering, is a shade warmer or yellower than the ground color of No. 38, but the ornament colors in the border as it is would not be out of harmony with the yellower ground, and, therefore, would not require changing except in the addition of the red tint we have suggested. The frieze being finished we will put a “fringe border” on the wall below the frieze. No. 25 in the same colors shown on the leaves (blue and yellow-brown), will be correct when stenciled on the wall color in the position in which they are shown; that is, points down. We don't want to use the ground color of No. 25, only the figures in the same colors as they are—the yellow is something like our cove color, and the blue is like what we have been using in the other ornaments. If you think a little more work would not be more than the contract will stand, put No. 36 at the bottom of the wall above the lower band lines, in the same colors as were used in the upper “fringe border” No. 25. If you want to make this

room a little richer yet, run in some pale gold bronze on one or two members of the cornice mouldings, and also in the moulded work of the centre piece. Always put your bronze, whenever possible, on the rounded surfaces, as it shows better than it would on flat surfaces, except, perhaps, on the flat of the ceiling where it has a play of light in more directions than one, and, consequently, reflects or shines to good advantage. The same is true as to gold and silver leaf, or any other bright reflecting medium. If there are leaves or scrolls in the centre piece, the tips of them may be "blended in" with the gold bronze, and made to look well. The imaginary room we have just completed would, in addition to being simple and easily done, be rich enough in color and ornament, to suit the majority of people who live in houses that cost from \$5,000 to \$10,000 to build. Houses that cost less than this lowest figure, though are often pretty nicely decorated in the better rooms, and on the other hand, the more costly houses are often poorly done, which rests altogether in the tastes of the owners and the painter.

The people themselves, for whom you may be decorating houses, will make plenty of suggestions of their own by combining and selecting borders and other ornaments for different rooms, most any of which will be appropriate. You will find by continual use of these designs, that your services will scarcely be needed when the people you serve can get a chance to combine and place the different pieces, for a series of rooms they want decorated, to suit their own ideas. The ideas are in the designs themselves, and persons of taste will select what pleases them best, according to their estimate of forms and colors. This condition of things, then, will be as good for you as the "ready reckoner" is to those that use it. There is yet another source of benefit in them to the painter. He goes, for instance, to a house wherein he thinks he can get a job to fresco the parlor. If he is sensible, he goes when the ladies are at home. He has been invited to show a sketch or design for the decoration of the parlor. Under the reign of the old system, he would have to sit down and neglect his other business to make up a design. He cannot put his mind on it as he wants to, because he knows something else of importance is suffering from a lack of his attention. He cannot do it as he would like to, and, therefore, is afraid he will not get the job, and so he is between two-fires, as it were, with neither of them properly managed. He will either find himself in this condition, or else he will have to pay some other designer to get up the sketch for him. Even if he does, he is not sure of the job, but may be so much out. With these Combination Designs of ours under his arm, he stands a better chance as any one can plainly see. He has not only one sketch that cost him twenty-five dollars to make, but about fifty thousand sketches for that parlor which only cost him twenty-five dollars altogether, and that will allow him to decorate fifty thousand parlors, and have no two alike.

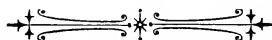
If this is not somewhat of an advantage we would like to hear of something that is.

When our painter gets to the house in question, he will show up the designs by putting the different pieces together, which, in his judgment, is best suited to the style of the room and its furnishings. It may be accepted as he has arranged it, or some one of the ladies will suggest a change in it. The frieze, for instance, may be replaced by some one of the other friezes, and the room done according to the approved design. Further than this, the ladies seeing the opportunity will begin to arrange combinations for other rooms in the house, and if the painter is a good, smooth talker, and has an eye to business, he will get more of a job in that house than the parlor amounts to. It may be said that in the using of these designs he will have to do a great many rooms alike, but this is not the case, because he can make as many changes in them as he likes, and, therefore, never duplicate any job. These designs have an advantage over paper hangings also, because any ceiling or other part can be changed in color to suit circumstances whenever needed, which is not possible in the wall papers. There are some designs in wall papers which are printed in a dozen or more different combinations of color, but for all that, you can not change some particular figure, or set of figures, into any color you want to and leave the rest as it was printed, unless you give yourself the trouble of going all over the surface of the paper to change the effect, which, be it said, is seldom done. Then again, papering has a sameness which makes it inartistic and common; so much so, that there are thousands of good houses in which no paper would ever have been put on the walls if they could have been frescoed by hand work. It is somewhat depressing to find your parlor or dining-room paper on the first bar-room or billiard hall you come to, not to say anything of your guests discovering that the back chambers of several other houses have been furnished with your parlor decorations. The papers are made to sell and paste up regardless of repetition and careless of the dictates of taste in a great many instances. On the other hand, our designs call for hand-work, which is more aristocratic than pasting on paper hangings. Then, you have the satisfaction of being able to show how the room will look before you begin it, which is impracticable in the papers, as they are too large to be used in the same way. Further, you can add to or subtract from any design, change the color in a vast number of ways, and still never repeat what you have done before.

We will call attention to a few instances in which changes may be brought about so that it will be readily understood. We will take ceiling No. 2 to begin with. On one job you use it as it is, to make it different, put border No. 34 between the red lines all round (of course it will be understood that all the ceiling patterns represent only one-

quarter of a ceiling in every case, the center pieces or rosettes are the only pieces that are carried out in full), and for the next job, put No. 36 all round inside the panel (towards the centre of the ceiling); you may leave No. 34 out or in as you choose. Next, take out No. 34 and also the red lines, and put No. 47 around the ceiling in place of the red, or you can make the scroll ornament in No. 47 in the same red as was in the lines originally. Next, you may change the two borders, No. 36 and No. 47, into any of the colors found on the other ceiling designs. Next, "put in" No. 51 with the colors as they are, or "do in" the little rosettes with red, or pink, or brown, or gray, or anything else that will show well. Next, "put in" No. 45 which is somewhat rich in color (having two different shades of red), or, if you like, use No. 44 instead, with No. 35 stenciled in light blue as an inside border. To make a change in this, "put in" the center piece No. 14 in good size, say three or four feet across, according to the size of the room. To make another change, "put in" the centre ground or panel color with the light gray in ceiling No. 7. Use center piece No. 21, with the cross-form panel in the centre, in the same red as the lines, or, any other strong color you may be using as a border on the outside next to the wall. Exchange center piece No. 21 for No. 22. The square ground in this may be changed from what it is to the ground color in No. 23, or, No. 23 may be changed to the place of No. 22. It would be useless to say that the twelve centre pieces can be made to look entirely different by changing the colors and leaving out parts of the ornaments and adding parts of the others, as it will be self-evident to anyone who can see the difference between form and color. Every change made, therefore, will make a more or less different ceiling. If you want to use No. 2 still on account of the particular colors in it, and think it too simple or plain in design in the original, take the ornamental lines and corner piece in No. 5 and paint them in with gray and gold, or with blue and olive, or with the dark drab in the stile of No. 2, with a little of the dark blue shown in the square to give it effect. Again, the vine pattern in light gray and blue, No. 28, would look well as a running border on the panel stenciled in with the dark drab. Don't forget that we are using ceiling No. 2 all this time, and are only pointing out a very few of the changes that can be made, with some of the borders and other pieces, in order to make a different looking ceiling of it for use in many places or different jobs. Next, if you like, "put in" the corner piece of ceiling No. 10, using the colors and gold of ceiling No. 8. To make this combination richer, take the corner piece of No. 10 and put it together in the centre of the ceiling (using it four times to make a centre piece), or use the centre piece No. 19 which harmonizes with it in the form of the ornaments. Put this last centre on the gold ground as shown, or stencil the ornaments loose on the ceiling with the scalloped outline in gold, or in white as it is. If you

want to take the plainness out of the red lines on ceiling No. 2, stencil in some dots either in lighter or darker red as shown in dado No. 56. If you want an effective border on your ceiling use the Greek ornament in dado No. 52, leaving out everything above the middle line of circular rosettes. You can change the colors in this as well as in every other border, ceiling or centre, as will be understood, so there will be no trouble in using any suitable design that may harmonize in form with the other ornaments in whatever combination you are making up. To go back to our ceilings, you may still multiply to an eternal extent all the different colors we have been using, by mixing them together in the pots. Make the centre panel a soft green color by mixing the dark blue and the yellow of the plain border (in ceiling No. 2) with some of the ceiling color as it is. Add only the *blue*, and you make a warm gray. Add only the *yellow*, and you will have a buff—more or less yellow, of course, according to the quantity put in. Add only the *red*, and you get a color something like the the brown color in ceiling No. 9. Add the *dark drab* of the stile color to the panel color, and you get a shade on which any color that is lighter or darker will show well—it will be what is called a warm neutral, which is a good back-ground for most any thing. Considering this point of mixing the many different colors with each other in different ways, and changing them to lighter and darker in tone at will, we fail to see where the utility of these combinations end, and content ourselves with saying that they will fill the bill as to any kind of color effect that is likely to be wanted in house decoration.



Combinations for Parlors and Chambers, or other Rooms Requiring Decorations.

We have not undertaken to cover the whole realm of ornamental design, in fact, we have only touched upon it, so to speak, and have only essayed to furnish a few colors out of the countless millions of shades, but, for all that, the interminable line of changes that these few forms and colors are capable of being put to, will astonish many who are not given to studying these things. We have placed these 90 pieces in combination, changing them into arrangements more or less elaborate in effect, and with ornamental richness to a greater or less degree, all of which combinations are harmonious and pleasing. Any of the sets as laid down may be simplified by leaving off the dadoes, or parts of them, or leaving off the small borders and still keep a harmony in the different pieces that are left. We will name those that are suitable for parlors, or at least some few of them. Next, we will arrange appropriate combinations for dining-rooms and halls, and make up some others as suggestions for libraries and also for chambers. As we have said, there is practically no end to the changes that can be made with these pieces, but there are combinations among them, which, it will be understood, are better than others. The selections we have made and set down in the following list will all be found correct as to combination of ornament and harmony of color, and wherever the furnishings of any room you wish to fresco will allow, in the style of ornament or shade of color as shown in the furnishings, you can use any one of the arrangements given and it will be good. We will begin with the plainest combinations; those containing the smallest number of pieces are most suitable for chambers and small parlors or sitting rooms. The selections we have made are not arbitrary as will be found when you begin to make combinations to suit your own taste, or to suit any particular room or set of rooms.

The following numbers begin at the ceiling in every case and read downward, that is, the ceiling first, the frieze-borders next, the wall next, and lastly the base border or dado if there is one in the combination. Many of these "layouts" have no border at the bottom of the wall, because a great many rooms are done plain at the base in actual practice, but the value of a border at the bottom is apparent to any one who appreciates the beauties of decoration:

Nos. 1, 45, 83.	1, 45, 80.	1, 44, 80.	1, 38, 31, 80.	1, 44, 79.
1, 45, 79.	1, 40, 79.	1, 47, 79.	1, 34, 79.	1, 34, 89.
1, 41, 89.	1, 45, 81.	1, 45, 87.	1, 32, 40, 32, 87.	1, 32, 40, 32, 84.

1, 32, 40, 32, 83. 1, 32, 40, 32, 88. 1, 38, 30, 83—30 to be stenciled in
 shades of the wall, instead of olive. 1, 45, 84—a shade lighter for wall.
 2, 34, 85. 2, 34, 88, 34. 2, 26, 89, 32. 2, 43, 89, 28. 2, 43, 88, 32.
 1, 37, 80. 1, 36, 83, 42. 1, 36, 80, 40. 1, 47, 80, 42. 1, 44, 81, 44.
 1, 44, 87, 44. 1, 38, 81, 43. 1, 40, 81, 30. 1, 42, 30, 42, 81, 39.
 1, 43, 89, 33. 1, 43, 84, 41. 1, 44, 84, 41. 1, 58, 84, 44—replace the
 lower lines in 58 by the border 28. 1, 58, 89. 1, 58, 81. 1, 58, 87.
 1, 58, 79—58 to be treated in these last four combinations the same as in
 the "layout" first preceding them. 2, 49, 89. 2, 44, 89. 2, 46, 89.
 2, 32, 46, 32, 89. 2, 34, 46, 89. 2, 57, 30, 89, 34. 2, 34, 55, 32, 89.
 2, 57, 30, 89. 2, 57, 30, 89, 54. 3, 38, 81. 3, 44, 81. 3, 47, 81.
 3, 41, 28, 83. 3, 34, 41, 34, 83—41 to be stenciled in shades of the wall
 instead of the red colors. 3, 34, 26, 83. 3, 34, 45, 36, 83, 36, 45, 34.
 4, 36, 83. 4, 43, 83. 5, 58, 30, 79. 5, 58, 30, 80. 5, 40, 30, 79, 40.
 5, 40, 29, 79, 28. 5, 40, 29, 83, 28. 5, 46, 89. 5, 46, 84, 32. 5, 46, 87, 32.
 5, 46, 81, 32. 5, 46, 81, 28. 5, 46, 82, 28. 9, 40, 79, 47. 6, 57, 30, 89.
 6, 41, 28, 81, 28, 41. 6, 41, 28, 81. 6, 40, 28, 84. 6, 48, 28, 80.
 7, 48, 28, 89. 7, 41, 28, 81, 28, 41. 7, 57, 30, 89. 9, 41, 89, 34.
 9, 41, 83, 34. 9, 41, 84, 34. 9, 50, 87, 34. 9, 50, 87, 50. 9, 50, 89, 50.
 9, 41, 33, 81, 34. 9, 41, 79. 9, 45, 79. 9, 58, 30, 85. 10, 40, 89.
 10, 40, 27, 89, 27, 40. 10, 58, 30, 89. 10, 58, 30, 81. 10, 58, 30, 79.
 11, 34, 47, 34, 83, 34. 11, 34, 45, 34, 83, 34. 11, 34, 45, 34, 88, 34.
 11, 34, 45, 34, 87, 34. 11, 34, 45, 34, 85, 34. 11, 34, 43, 33, 87, 33.
 11, 45, 25, 87, 35, 37. 11, 49, 48, 81, 49. 11, 48, 25, 87, 25, 45.
 11, 46, 80, 45. 12, 40, 29, 79, 29, 40—the 29 in both borders to be done in
 pink. 12, 40, 30, 79, 29, 40—29 to be done in pink. 12, 40, 36, 79, 36, 40.
 12, 45, 30, 87, 30, 45. 12, 45, 30, 87, 30, 44. 12, 45, 30, 81, 30, 44.
 12, 45, 30, 83, 30, 44. 12, 45, 30, 84, 30, 40. 12, 41, 28, 85.
 12, 50, 25, 79. 12, 38, 79, 38. 12, 40, 28, 81, 28. 12, 50, 31, 80.
 12, 50, 31, 81. 12, 58, 28, 80—the red and yellow lines in 58 to be
 replaced by 28; the same in the following combination: 12, 58, 30, 89.
 1, 50, 30, 83, 62. 1, 32, 79, 32. 1, 26, 90, 62. 1, 41, 83, 41.
 1, 41, 87, 41. 1, 41, 80, 34. 1, 34, 80, 41. 1, 40, 79, 57. 1, 64, 85, 44.
 4, 50, 32, 83, 63. 4, 38, 79, 40. 4, 40, 79, 40. 4, 40, 80, 40.
 4, 47, 83, 47. 5, 41, 28, 87, 30, 53. 5, 41, 28, 89, 30, 53.
 5, 48, 30, 79, 36, 53. 5, 48, 30, 79, 36, 59. 5, 48, 30, 87, 36, 60.
 5, 59, 89, 28, 61. 6, 50, 30, 83, 31, 63. 6, 48, 30, 84, 30, 55.
 6, 48, 36, 89, 34, 61. 6, 48, 36, 89, 34, 60. 6, 48, 36, 89, 34, 54.
 6, 48, 36, 89, 34, 55. 6, 48, 36, 89, 30, 63. 6, 48, 36, 79, 36, 63.
 7, 57, 28, 84, 28, 54. 7, 45, 28, 84, 28, 54. 7, 45, 28, 84, 28, 63.
 7, 45, 28, 84, 34, 61. 7, 68, 60, 86, 68, 56. 8, 34, 48, 34, 87, 34, 55, 34.
 8, 45, 36, 87, 36, 59, 34. 8, 44, 33, 88, 34, 60. 8, 53, 84, 28, 56, 43.
 8, 53, 28, 84, 28, 60, 28. 8, 63, 81, 28, 54. 8, 48, 36, 89, 34, 60.
 9, 48, 26, 79, 34, 59, 26. 9, 41, 30, 79, 34, 55. 9, 41, 30, 79, 34, 61.

9, 41, 30, 79, 34, 53. 9, 41, 83, 53. 9, 48, 36, 89, 34, 61. 11, 48, 83, 63
 11, 41, 28, 82, 36, 53. 11, 41, 28, 83, 36, 53. 11, 48, 36, 79, 36, 53.
 11, 48, 36, 79, 36, 41. 11, 48, 26, 79, 26, 57. 11, 28, 57, 28, 90, 28, 52, 28.
 11, 28, 57, 36, 87, 36, 52.

THE FOLLOWING COMBINATIONS ARE ESPECIALLY GOOD FOR EVENING EFFECTS IN COLOR, COMBINING TINTS THAT SHOW WELL BY

GAS OR LAMP LIGHT :

1, 60, 28, 87, 28, 44. 1, 60, 32, 89, 44. 2, 61, 84, 44. 2, 61, 28, 89, 63.
 2, 61, 86, 56. 2, 60, 81, 56. 2, 60, 68, 89, 68, 60. 3, 59, 83, 63.
 6, 44, 28, 84, 28, 62. 66, 45, 87, 63. 66, 68, 60, 86, 68, 56.
 7, 48, 84, 36, 64. 7, 48, 28, 82, 28, 85. 7, 48, 28, 82, 28, 60.
 11, 68, 60, 86, 68, 56. 7, 48, 28, 82, 28, 54. 7, 41, 28, 87, 28, 55.
 7, 45, 87, 28, 63. 7, 68, 60, 89, 68, 56. 8, 59, 83, 53. 8, 59, 83, 54.
 8, 59, 89, 28, 56. 8, 59, 89, 28, 61. 8, 61, 68, 84, 68, 56. 9, 59, 83, 63.
 9, 44, 28, 84, 28, 62. 9, 44, 28, 82, 28, 56. 9, 59, 83, 52. 9, 59, 83, 53.

THE FOLLOWING COMBINATIONS ARE ARRANGED FOR DINING-ROOMS, ALTHOUGH THEY MAY BE USED IN ANY GOOD SIZE ROOM WHERE FULLNESS AND RICHNESS OF COLOR IS WANTED

Ceiling No. 8 with centre piece No. 18 to be stenciled into the square panels of ceiling; the centre piece to be 12 inches or so in diameter to form rosettes. Frieze No. 53. Border No. 38. Wall No. 82. Borders Nos. 38, 83, 38, 62, as base or dado.

Ceiling No. 8—with centre piece No. 21 in the panels—53, 38, 83, 38, 62.

The next set will be the same as the first preceding, only change the wall color to that of No. 87.

For the next combination, use centre piece No. 14 in panels of ceiling, and No. 81 for wall color, leaving the borders as before.

Ceiling No. 8—with centre piece No. 19 in panels—53, 36, 89, 36, 54.

Ceiling No. 11; for frieze use No. 53, replacing the olive-yellow bands in it by border No. 33, top and bottom. Wall color No. 84. Border No. 36. Dado No. 60, with its top and bottom borders replaced by No. 34.

Ceiling No. 11. No. 60 for the frieze, its two borders replaced by No. 34 the same as in the preceding combination. No. 30 as border under the frieze, stenciled on the wall color in lighter and darker blue. Wall color No. 84. No. 30 in blue shades the same as under the frieze at the top of the wall color. Dado No. 61.

Ceiling No. 12 with centre piece No. 20. Nos. 58 and 27 in light and dark olive of the wall. Wall color No. 79 Repeat No. 27 above dado No. 40.

Ceiling No. 12—with centre piece No. 20—28, 40, 28, 83, 28, 44, 28.

Ceiling No. 9—with centre piece No. 14—28, 41, 28, 83, 28, 44, 28.

Ceiling No. 2—with centre piece No. 22—28, 41, 28, 82, 28, 41, 28.

Ceiling No. 2—with centre piece No. 18—28, 44, 28, 82, 28, 44.

Ceiling No. 2. Centre piece No. 13, with the centre vine ornament of No. 58 on the ceiling as a border, 18 inches wide, stenciled on the drab ground in its own colors, blue, pink and olive. Nos. 28, 57—28 replacing red and yellow bands of 57. Wall color No. 87. No. 29 stenciled on the wall color, above the dado, in the yellow-brown of No. 57. Dado No. 57.

THE FOLLOWING COMBINATIONS WILL BE FOUND SUITABLE FOR DINING-ROOMS, HALLS, VESTIBULES, ENTRANCES TO PUBLIC BUILDINGS
OR OFFICE BUILDINGS:

Through all of the following we make use of the tile or geometric designs.

Nos. 11, 41, 57, 44, 79, 44, 61.—the latter 44 to be in shades of the wall color. 11, 68, 53, 30, 79, 30, 61. 11, 68, 53, 30, 79, 30, 53. 11, 68, 53, 30, 88, 36, 50. 8, 68, 64, 34, 82, 34, 75. 10, 58, 44, 71, 44, 76. 7, 68, 69, 71, 34, 76. 7, 68, 70, 34, 72, 44, 75. 8, 68, 74, 49, 70, 49. 8, 49, 34, 72, 49, 76. 2, 68, 74, 44, 75. 10, 68, 45, 71, 45, 76. 10, 68, 69, 71, 41, 76. 11, 49, 68, 74, 44, 75. 66, 68, 32, 69, 32, 74, 32, 69, 44. 66, 68, 32, 69, 32, 72, 32, 69, 44. 66, 68, 32, 69, 32, 71, 32, 69, 44. 66, 68, 44, 70, 44, 84, 44, 56. 66, 68, 75, 36, 84, 44, 56.

Nos. 11, 53, 32, 86, 32, 53—the centre band of ornament in No. 53 to be replaced by 69 in both cases. No. 32 will be done in shades of the wall color, that is, one figure a shade lighter, and the other a shade darker.

For the next combination, change only the wall color, using No. 84.

Change the effect of the same combination again by putting in, one after the other, the wall colors Nos. 82, 89, 90.

For another arrangement use ceiling No. 2, centre piece No. 78, leaving the other numbers as before.

Nos. 74, 68, 69, 53, 32, 72, 32, 53—the centre band ornament of No. 53 to be replaced by No. 69. No. 32 in its own colors as it now shows.

Same combination again, with No. 73 as ceiling in place of No. 74.

Make the next change by putting No. 71, as ceiling, in place of No. 74, leaving the other numbers as they were.

Another change is made by using ceiling No. 66 in place of No. 71.

Make another arrangement by simply changing the wall color to No. 73, leaving all the other numbers as they were.

Nos. 71, 68, 60, 34—in blue, black and buff—86, 34, 70, 60.

Nos. 71, 68, 70, 60, 70, 28, 86, 28, 69, 56, 69—71, with the red squares in the field of ceiling changed to blue. This combination is very rich and strong.

The same again with wall changed to Nos. 84 or 86.

Nos. 71, 68, 70, 55, 70, 32, 84, 69, 60, 69.—55 to be treated as to red lines and yellow dots, like the next preceding "layout."

Nos. 71, 68, 44, 69, 44, 87, 34, 75, 34.

FOLLOWING ARE SOME COMBINATIONS FOR MORE QUIET EFFECTS, AND ARE GOOD FOR SUCH ROOMS AS LIBRARIES, OR WHEREVER SUCH AN EXPRESSION OF COLORING IS DESIRED.

Ceiling No. 6 with its broad, ornamental band changed to No. 50. Nos. 76 and 33 in shades of the wall color. Nos. 86 and 34 in shades of the wall color. No. 49 at the bottom.

Ceiling No. 6 with its broad band ornament in shades of darker brown, and the pink color in it, to be replaced by the light color of the ceiling. Centre-piece No. 78 for the ceiling, with all the black in it, except the outer corners changed to gray-olive of the ceiling.

Nos. 49, 70, 49, 86, 34, 49.

Nos. 8 and 60 with the centre part replaced by No. 70. Wall No. 86—rich in effect with but few parts.

For a ceiling take No. 66 and put in the large ground or centre panel with the light olive-yellow of ceiling No. 5, instead of the gray squares. Take for a border round the centre panel, No. 36, in the blue, as it is with the figures about half as far apart in proportion, and with the leaves pointing towards the centre of the ceiling. For the wall frieze use No. 69, below it on the wall color, use No. 36 in a shade darker of the wall color. No. 87 for the wall color; No. 36 again as above; No. 70 for a base border. For another combination use the same "layout," changing only the wall color to No. 90 instead of No. 87.

For another change use ceiling No. 65. Replace the black squares in the outside border with the wall color No. 90. For the centre panel of the ceiling leave off all the brown squares except the row on the outside (nearest the wall). In place of the brown squares which we leave out of the centre panel, we will lay in a plain ground of the gray or drab color which is in the other squares with the blue, white and yellow. If you want a centre-piece in the ceiling, take No. 18 and treat it with the colors of the ceiling instead of pink. Use No. 70 for a wall frieze, No. 86 for the wall color, and No. 76 for the base. Draw a line of the red-brown color, about an inch wide, on the wall below the frieze, and the same above the base border to complete the design.

A handsome design can be made by using ceiling No. 73, with the squares left out of the centre panel and the same laid in with blue-gray, like the ground of frieze-border No. 38. Then use No. 38 as it is for a border around the panel. For a wall frieze use No. 61; No. 34 below it on the wall; wall color, No. 83; No. 34 again just above the base; base, No. 70.

Another bright combination is made by laying in a ceiling with the drab ground of centre piece No. 14. Have a stile around it, next to the wall and about 14 inches wide, of a light olive-yellow like that in dado No. 53. Outline it with a stripe of blue, an inch wide, and draw another line of the same width on each side of that, and an inch away from it, with pink. Then use the rosette or centre-piece No. 14 all round the ceiling to form a border, placing them about five or six inches away from each other. These rosettes may be from 12 to 24 inches in diameter, according to the size of the ceiling. Use a larger one in the same colors for a centre piece. Next, take No. 53 for a wall frieze; the light yellow in No. 53 for a wall color, and No. 53 again as a base or dado.

We might go on and make up a vast number of combinations with these designs, but we think, with the suggestions we have made and the combinations we have shown, that any painter taking a number of these as a guide will find little difficulty in putting together as many more, so we will leave this part of the case to the painters themselves. It will be seen that almost any of the combinations we have given may be changed into a greater variety still, by putting in different wall colors from the ones we have suggested. The colors in any ceiling or ornament, or series of ornaments, can be carried into an endless variety by coloring them differently, either wholly or in part. The water colors also may be made into almost any shade you wish by inter-mixing them, one with the other.

The stencils for border ornaments, centre pieces, dadoes, etc., can be made use of to create a great number of designs, differing widely in character and effect, from the ones they were first made for. As will readily be seen, we have not attempted, in our ceiling designs, to show a great variety of color. We have kept them light and generally "soft" in contrast, so that delicate effects will not be wanting, whenever required, in making up combinations. Some of the borders are also very light, but they were made so for a purpose. The purpose is to have something for people who object to any coloring which is not nearly white, and, therefore, we think it is well to give some pieces very delicate in contrast to suit that kind of patrons. Any of the light colored pieces, however, may be made to suit any strength of color in the furnishings of a room, if the forms of the ornaments in them are suitable to the place you wish to use them in—that is to say, you can change the colors in any border or other design for those of some other pattern.

It will be noticed that a great many of the combinations we have given, have small borders placed below the frieze and above the dado or base on the wall color. They always have a finishing effect on a wall or ceiling, used as a fringe or open figure to blend, as it were, the stronger colored borders into the plain grounds next to them. A frieze at the top of a wall or ornamented band on a ceiling, with straight lines along

the edges, never will look finished if there is not a small border close to it to soften the contrast between it and the plain surface—to bring the plain and ornamental work together. The smaller borders are made for this purpose, and the stencils for them are cut, in every pattern, for each border in three sizes, to make borders from three to six inches wide, to be used under friezes (on the plain wall color) and as a top border for dadoes. They will be found useful also on ceilings, in cornices, or to give a neat finish to any otherwise plain job of tinting or painting. Those numbered from 25 to 36 are the ones we refer to. In the dadoes or broad-band designs, numbered from 52 to 64, will be found other pieces or parts that can be used as small borders or band lines, and the tile borders and dadoes Nos. 69, 70, 75, 76, have in them quite a variety of geometric forms that can be put on with good effect, either in the strong colors as they are, or in softer and lighter tints.

As we have intimated before, the changes that can be made with these designs are not limited to the arrangements of color shown in the several pieces, as any one of them may be given a totally different effect by changing the colors, in its ground and in its ornaments, to those of some other. Take as example, the very strong and elaborate dado No. 56: In it are two shades of red, a light gray, blue and brown. We want to use the design or ornamental forms, we will say, on a certain job (a large ceiling for instance) and cannot stand so much strong red, and want a softer and lighter effect in color, but still we want it to look rich when it is all done. In place of the dark red back-ground we will "lay in" the rich olive ground of No. 55. As the gray color in No. 56 would not show on the color we have put in the ground with, we will change the gray to the shade, or olive-brown color, in No. 55 (the color of the scrolls). Next, put in the blue as it is, and in the same places as it appears in No. 56. Change the triangular brown line to the light color seen in the irregular circles on No. 55. Leave out the dots on the blue triangle. Leave out the red back-ground on which the olive leaf ornament is shown in No. 56, and stencil the leaves in with the same light color as we have put in the triangular brown lines. For the light red figure, we will use the rich red-brown color in the ground of the rosette in No. 53. The dark red lines will be left out, and the red-brown of No. 53 (as mentioned) put in its place. The red dots will not be too bright stenciled in on this last color. This arrangement of colors will have a soft appearance, something like the effect shown in No. 63, only it will be somewhat richer in color. A good study of color harmonies is afforded by the inter-changing of these border colors, and whatever is learned of color contrasts and harmonious effects by this, best of all methods of practice, will remain in the mind of the student as a permanent benefit, when the most learned formula he may ever have read upon the subject shall have vanished from his memory.

Words are not deeds, and as it is essential to every painter to have a good store of practical experience in color-blending to draw upon, we would recommend that he read less about it and practice more. The possessor of these designs and colors should make a business of studying such changes as we have suggested, in his spare time, and devote every hour to it that he is not compelled to use for other matters. If he would be an able artist in the combining of colors, he will see the way to that accomplishment through the medium we have given him. Thousands of good and beautiful arrangements of colors for every day use will be created by the painter himself, out of these shades, when he becomes seriously interested in studying the noble art of color and design for his own advancement. If, in conjunction with the ability to handle colors well, he would possess the next great essential, the drawing of simple ornaments, let him copy the ornaments in any or all of these designs. Draw them with the free hand, using a rule on nothing but straight lines. Draw them on a large sheet of paper, on a piece of calcimined wall or any other surface that will allow of it. Use a stick of charcoal or a chalk crayon. A good black-board, about 4 feet by 8 feet, is a most valuable piece of furniture for a painter to own—that is if he would advance himself. The ornamental shapes in our borders, walls and ceilings, are extremely simple in comparison with the most of the designs we meet with, yet they are such as is used every day and are all capable of being elaborated by shading or by color variegations to any extent desired. Simplicity in design, however, is the foundation on which the decorator must stand if he would have force and character in his work. If he would avoid what is called “ginger-bready” effects, he must learn to appreciate the dignity and beauty of simple forms, and be able to draw ornamental details, whose outlines are bold and full of certainty, not weakened by wavering lines as if the draughtsman had started out with the intention of making a good piece of ornament and then had weakened, in his endeavor, and had come to an insipid end.

Elaboration in ornamental design is but a refining and enriching of a first construction, a carrying out into minute detail of what was in the first place a combination of simple outlines in which the spirit of the design was shown. There seems to be a natural tendency to over do these things, especially, among beginners in designing for decoration. They are not contented with what the simple shapes of leaves, scrolls, lines, etc., give them, but must go into a more fanciful arrangement of things and add a lot of insignificant flagree that will, in nine cases out ten, spoil the dignity and purpose of the ornament. Considering these remarks for his own good, the painter who would learn the principles and uses of ornament, will never try to get a half dozen different styles into one border, centre piece, or whatever else he may be designing, but will first fix upon the kind of effect he wants to produce, employing only

a repetition of two or three simple, effective forms, and at last bring out his work with dignity and spirit. In the coloring of decorative ornament the painter should avoid getting colors that contrast too strongly with the ground on which they are painted, as such work has a crude and hard effect, and offensive to good taste. Of all things, avoid that stiff and miserable condition of coloring, called "Dutch." "Dutchiness" in color is not the result of combining brilliant tints in a piece of ornamental work, no more than the playing of a piece of music in a loud key produces discord. It is often a lack of knowledge and taste, in the painter, as to what constitutes harmony between the colors he is using, and in many more cases, the result of a careless manner of putting colors together. (See article on "Relative Contrasts, etc.")

SPACING AND STENCILING.

After your ceiling grounds are all "laid in" and you have decided on the different ornaments for the entire room you have in hand, the first thing in order, is to space off the bands on which you are going to stencil your borders, so that the figures will be the same distance apart, or nearly so, and, besides, come out the same at every corner whenever it is possible to have it so. Turning the corners handsomely makes your work look more artistic and gives a higher quality to the job so there will be no need to urge a man of taste to look well to his corners. To make matters as plain as we can in regard to this "spacing" business, we will use some of our own borders so that a reference to them will show more easily what we are trying to teach, than will any amount of explanation in words without something practical for example. We will suppose we have a room 15x18 feet square, or thereabouts, and 12 feet from floor to ceiling. Suppose we select for our ceiling the design No. 11. We want the broad border or decorated stile, 12 inches wide, between the gold lines. We will have another border, about 4 inches wide, between this broad band and the first moulding of the cornice—assuming there is a cornice in the room. For the ground of the small or 4 inch border, we will suppose we have "laid in" a band, 8 inches wide, of the gray color shown in the design No. 11. Now we will use border No. 26 stenciled on this band, the leaves dark brown, as shown, and the line (which is now buff) in gray, a shade darker than the ground, or about the same in contrast as the brown is to the gray ground, that is, a dark gray as dark as the brown. We will set this 4 inch border $2\frac{1}{2}$ inches from the cornice moulding, with the leaves pointing towards the centre of the ceiling. Before putting the stencils

on the ceiling, we will snap a line $1\frac{1}{2}$ inches wide along the cornice moulding, which line will be drawn in with the soft brown in the ornament of design No. 11. It may be drawn in after the border is stenciled just as well; we only want the chalk-line on first to guide our border stencils on. On the stencil plate will be marked a line with a lead pencil or something similar, to be used as a guide, it will be placed an inch from the ornament line (the gray stencil) so that there will be an inch of space between our border and the $1\frac{1}{2}$ inch brown line that we have snapped off next to the cornice moulding, as the border we are going to put on is 4 inches wide, and the brown line and open space next to the cornice occupy $6\frac{1}{2}$ inches, we have $1\frac{1}{2}$ inches clear space on the side next to the broad 12 inch stile, which makes up the 8 inches of gray on which we put our 4 inch border. The next thing is to space off the distance between the alternate figures, which, in this case looks to be about 6 inches, allowing the line and leaf to occupy four inches in width.

First, we will set the corners or angles so that they will be all alike. Let the plain gray line turn the corner, and space out from the corner (where the chalk-line crosses) the regular distance each way; that is, the same distance that the leaves of the border are to stand apart, about 6 inches, as we have said. After the marks are placed for the first figure on each side of every corner, take your compasses, or a stick, or whatever other measuring object you may wish to use for the purpose, and mark lightly along on the gray stile the same distance you have measured out from the corner, for your first figure, repeating the marks until you come to the next corner across the ceiling. If you come out more than one-half the amount of one space short of the mark, just make a slight extension of your distance on the stick you are spacing with (say one-quarter of an inch), and commence on the corner mark that you were measuring to, and mark back towards the further corner where you started from, and the quarter inch extension will soon use up the space that the first measuring run short of and bring your second marking into one of those you placed first; thus, giving the proper points on which to stencil your figures. You will have no need of a rule nor an exact inch measure, as this, easiest of all methods of spacing, requires nothing more than stretching or contracting the original spaces, a little more or less, to make the ornament come out right on the ends or at the corners. If in spacing this border your first measurement, from one corner to the other, should come out an inch or two *beyond* the mark, all you have to do is to shorten the space on the stick a quarter of an inch or so and mark backward, the same as in the other case, until you come to one of your original marks, and you have the spaces all right for your stencil. If you are spacing out distances for a large and elaborate border requiring seven or eight different patterns, like No. 61 for instance, this same simple method which we have been using will do the

business with the least trouble. It will work in all cases for all kinds of borders, large or small, simple or elaborate.

In the case of No. 61, we will suppose we want to use it as a base border or dado for the room we are considering, and that we have a clear side of the wall, from corner to corner, without any door or other obstruction in it. Taking the figure for the corner angle that has the least number of colors in it, which is the large red one, we place that figure in our corners all round. Now in measuring or spacing from the sharp angle in the corner to where the next figure of the same kind (the large red) is to be placed, we find by repeating the space along the wall, that the distance from one corner to the other will allow of putting in, let us say, eight of the large red figures, besides, which, in the last space, we have eight or nine inches to overcome or make up in order to bring the last figure the same distance from the corner one as we measured off on the first end. The eight or nine inches is not space enough to get another figure in, so we will divide up the over-plus eight or nine inches into eight parts, which enlarges each space between the large red figure, an inch and one-eighth. Lengthening out the space on our measuring stick, an inch and one-eighth, and marking backward from the last corner angle to the first one, we will have all the marks placed in the right places for the first figure we are going to put on, and, of course, for all the others such as the brown, light yellow and dark blue that fit upon it. As for the second and more elaborate figure, we draw a plumb line half way between each two red figures, and set off the different patterns that belong to the second figure, one after the other, on this line, using it as a vertical guide with, of course, a horizontal line which we assume has been snapped off just above these figures as a guide on the level or horizontal. In stenciling any large border having several different pieces in it, there should be two guide lines at right angles to each other the same as in the case before us. Often four or five lines are necessary for this purpose, so that the several patterns shall be placed square and perfect. The measuring off and drawing in of the different ruled lines of this border or dado, will, of course, need no explanation. As we left the ceiling to explain how to space off the large border at the base of the wall, we will go back to it and finish it up. Since we have finished with the small 4 inch border (next to the cornice), we will snap off the spaces for the gold and other lines on the ceiling, keeping as near the same proportion as possible with the broad ornamented stile as is now shown on the design No. 11, remembering that we have laid out to have it a foot wide between the gold lines. Our widest ornament stencils, therefore, will be a little less than a foot in width, say 11 inches. The corners are provided for by being squared, as is shown.

To lay out the broad buff panels on which the gray lines and three-pointed ornaments are, we should first get the true centre of the ceiling

panel. Assuming in this case that there is no plaster centre piece or raised ornament, we snap a line from one corner to the other, diagonally opposite, and also the same across the other two corners. Where the lines cross each other will be the centre of the ceiling. Next we measure out from the cornice moulding to the centre point that we have found in the ceiling, and mark off the same distance down at the further end of the panel, and snap a line through the centre point from the mark we have just made at the end of the panel. Snap the lines clear through the whole width and length of the ceiling from the mouldings of the cornice. This gives a centre line to measure from for the placing of the four gray panels and the other lines and ornaments near them. After the proportionate distance of about 6 or 7 inches each way from these centre lines is marked off, as a space for the buff panels (those containing the gray lines and ornaments), we will put in the marks for the broad gray line with the red edge. This line, with the small gray and white lines next to it, serves as a border for the plain gray panel. It will be about 2 inches wide with a 2 inch space of buff between it and the other gray lines, on each side, as shown in the design (No. 11). Supposing now that all the lines on the ceiling are snapped off, we will go on with the rest of the figured work.

As the ornament in the 12 inch stile is one of those that can not be lengthened or shortened much without spoiling the shape of the figure, we commence our spacing on the centre of either end or side of the room, letting the pattern "run out" in its full size, both ways, until it comes to the lines snapped across the squared corners. Then, whatever part of the ornament comes against the line mentioned (at the corner square), must come against the line on the other side of the square to make it look even, in the same manner as shown in the design (No. 11). We start the second side of the stile ornament with the same figure that we left off with in stenciling the first side, and the figure we leave off with on the next corner, will have to be repeated on the commencement of the third side of the room, in the same manner as before. The next or third corner will be treated in the same way, but the fourth one will have to be spaced off, in order to make the last figure of all come in to the corner line the same on both sides. If the figures have to be stretched or extended a little to bring the pattern out right, or either contracted or drawn together a little on each figure, it will never show, provided, the stretching or contracting is skillfully done. It may be pulled out or made shorter at the place where the two largest figures come together (in the scroll form), and also at the narrowest part where the smaller ornament joins the larger. In stenciling this stile-border the pattern should be guided on both sides of the ground on which it is to be put, that is, on the chalk or charcoal lines. It is well enough also to snap a line through the centre as a guide for the first figure,

which will be the brown color. Next, put in the gray figure, and when that is done all round the ceiling, stencil in the red figures. The square corners will not require to be explained as to the way they should be done, as they are plain enough in the design. Neither will the centre piece, except to make the suggestion that the ground, which is now red, will look well if put in with the gray of the panel, and the ornament color changed to the soft brown or the light buff of the ceiling, instead of gray as now shown. The remaining ornaments and lines will be put in as they appear on the design. This completes the ceiling, and so, as they come next in order, we will provide for the cove in the cornice and the frieze at the top of the wall. The cove-border No. 68 will do very well for the cornice, using the blue ground and the buff leaves as they are, and changing the dark brown leaf to a shade darker blue than that in the ground of the cove. The mouldings of the cornice will be done in gray and buff tints like the ground colors of the ceiling. For a frieze-border, under the cornice on the wall, we will use No. 46. Both this and the leaves in the cove will be found easy to space, as they are open and simple patterns. The same directions as to spacing off the marks on which to stencil the different figures, will apply to these borders as well as to all the others. In the frieze-border, being a festoon pattern, a nicer effect can be produced by not putting either of the figures directly in the corner, but by placing the drop or tassel ornament on each side of the corner a few inches from the angle. This kind of ornament, we will say here, should never be placed on a ceiling or in a cove, as it has the appearance of objects hanging, and, therefore, is intended for use on perpendicular surfaces only. We make this observation because it is sometimes done by decorators who don't stop to think that it is contrary to nature to make drapery or festooning hang out horizontally on the surface of a ceiling, or accommodate itself to the concave of a cornice. Never forget that it is a violation of natural law to paint an imitation of anything in any place where it would be impossible to place the real object.

To complete the decoration of the room we have been considering, we will take the greenish gray No. 80 for the wall, and as a finish above the dado and below the frieze, put on the border ornament No. 30, in shades of the wall color, lighter and darker as it now shows. As to spacing of fresco borders in general, the painter directing the work, should thoroughly understand this simple principle that we have given—the principle of adding to or taking from his distances in spacing so as to make them come out right on the ends, and be the same distance apart from centre to centre, in appearance, at least, if not in fact. If the figures in a border look to be about the same distance apart and are not crowded or spread apart too far, the work will look all right and will never need to be absolutely perfect in this particular.

We would strongly recommend to every painter who is not well practiced in decorative work, to stencil in his corners on the wall or some other handy place before attempting to put them on the ceiling, and, in fact, to put in a few figures on each side of the corner in the real colors he is going to finish with, so he can see just how his stencils and brushes work, and also find out whether his colors are all right or not, before going ahead with his more particular work. It will be found much easier to work on a wall with stencils, especially large ones, than it is on a ceiling, and, therefore, we would again urge those not proficient in the business, to do all their experimenting on the wall or some other convenient surface. All borders and other stenciled ornaments, that are to go on ceilings, can be practiced with in this way, so that any mistakes made there (on the wall) can be better avoided when the real work is being carried on. Of course, if you want to see just how your job will look when finished, you will "lay in" a good large piece of each of the colors of your ceiling grounds, and stencil in all the patterns with the corners turned and finished as you want them on the ceiling. A little practice at these things will teach you the value of the above suggestions. Almost every form of scroll, vine or other running border, can be stenciled on without regard to spacing, as it makes little difference in the appearance of the ornament, whether it is begun and ended with any particular figure or not, but the "set figure" borders should be nicely spaced off so they will look to be evenly balanced. The same figure should appear at each end of the band you are spacing out, and at every corner or square angle where the pattern turns and continues. There are places here and there, of course, when an absolute rule cannot be followed in these things, but it is well to use a symmetrical way of working and not leave any carelessly done work. Those among our borders and dados which may be called running or free-hand patterns, not needing particular spacing, are Nos. 28, 32, 38, 40, 44, 45, 47, 48, 58. All the others are set figures and must be spaced off so the pattern will always come out right at the ends. When stenciling frieze-borders or dados on walls where there are different widths of surface between door and window casings, it will be found well enough to place one of the figures of your border (if you are using a set pattern) exactly in the centre, between the two casings, and work to either side, which will bring the figure out the same on both ends. This rule will apply to panels and stiles on ceilings where mouldings or painted lines intersect in such a manner as to allow the border to be run out from a centre to each end of the space and have an even appearance all round. To conclude these observations on spacing and stenciling, we will say that ceiling borders, and those forming panels on walls, are often run out from one corner to the other without spacing, and the corners turned by a mitre of whatever figure of the border happens to run into the corner. We

would not advise the use of this method, however, as it is a rather careless way of working and will not do at all for general practice. Corners turned in this way are likely to have the appearance of paper-hangings, because the paper borders are always brought together in this style at the corners, except where a square panel or block is placed on the angle for the border to finish against.

Frescoing by the Old and New Methods.

Fresco painting in its true sense, means the painting of decorative effects in water colors, such as pictures and ornamental designs on plastered surfaces. The colors are applied to the plaster while it is still wet, so that the work of the painter will sink into and become a part of the ground on which it is laid. The process is very much the same as painting with water colors on paper. It was the method in use by the early decorators of church and palace interiors, and was first practiced by the Italian artists, among whose celebrated names are those of Michael Angelo, Leonardo da Vinci and Raphael. We do little or no work in this way now-a-days and the method, it may be said, is well-nigh abandoned. In point of durability the original manner of painting in fresco excels every other style of water color work, as it is not left on the outside but on the inside of the plaster surface. The artist generally plastered the finishing coat on the wall himself, putting on only as much surface as he could cover with finished painting in a day, or if he had got on too large a piece of wall for a day's work, he kept it wet over night by applying wet blankets or something similar to the surface, and in this way proceeded until the design was completed. All the drawings for the work were made on paper and transferred to the wall in sections as they were wanted, in about the same way as we do now when carrying out fresco work by the new method. We don't imagine any of our patrons will want to practice this kind of frescoing, and, therefore, we will not give minute directions for doing it. We have never seen a job of *real* frescoing in this country, but have been told that there is one or two examples "down East." The method in use at the present time is extensively practiced and doubtless always will be on account of its cheapness as compared with the original style of frescoing, and further, because of the purity and brilliancy it is capable of showing when its color harmonies are intelligently made use of.

This new kind of decoration, if we may be allowed the term, is a great deal easier to do than the old. It costs far less, and, besides that, it looks better—being much nicer and more solid, especially on surfaces

that are close to the eye, such as walls and ceilings in private houses. It is perhaps safe to say that ninety-eight per cent. of all the water color fresco work done in the world to-day is produced in solid surface colors, the same as we use on all our work, and just the same in every way as we make use of in carrying out our Combination Designs. The mixing material for binding or holding the colors to the surface in this new method, is glue boiled in water and mixed into the colors, while in the original fresco, the colors were thinned with lime-water, or as some call it, "milk-of-lime." Occasionally there is a job of frescoing done by using lime, or white-wash, if you like, for a mixing medium with mineral or earth colors, such as ochres, siennas, umbers, etc., *on dry plaster*, but as it is only practiced by those who want to economize to no advantage, we will avoid a description of how to do it. We will add, however, that we have never seen this lime work used except in a church or other large interior where it could be kept out of reach. The reason why this kind of frescoing is not popular is, because it is nothing but "colored white-wash," if you will accept the term. Every painter knows that a ceiling or wall once white-washed can never again be made first-class, and that it must always be white-washed when done over. It will be understood, therefore, that lime frescoing is ruinous to the plastering on which it is done. It is likely to peel or flake off after a little while in the same way that common white-wash does, yet it cannot be washed off with sponge and water, nor either with anything else, in a practical manner, the same as calcimine or fresco colors can. Water color frescoing, such as is generally done, is easily washed off when the work is to be renewed, leaving the plastering as good as it was when originally finished.

Wall Painting in Oil and Flat Colors.

The preparation of a wall or ceiling that is to be painted in oil or flat finish, is about the same in the washing off of dirt and stopping up of cracks, etc., as we have recommended for water color work, only it should be smoothed up a little with a medium-fine sand-paper before the first or priming coat is put on. All the spots or streaks of new plaster that have been put in, should be coated over with some quick-drying stuff to "kill" the suction and prevent the paint of your priming coat from "striking in" too much. If you have time enough allowed you to do the job properly, the best thing you can do is to give the new plastered spots a coat of linseed oil and japan, or other strong dryer, about half and half, into which a little of your priming color has been

mixed. Some of the spots or cracks may require two coats of this stuff. You can tell in a few minutes whether they will or not, according to how they dry out. If any of them dries dead-flat it proves that there is a good deal of suction in them, and so you will go over them again with your oil and japan. Japan alone, or with a little lead in it, is good for this purpose when you can not wait for oil to dry and want to go on at once with the work. It used to be the custom, and doubtless is yet with some painters, to prime the wall all over first, and fix up the cracks, etc., before the second coat. We have found it more economical to get the wall in as good a condition as possible by stopping the suction of all spots and cracks before priming. A coat of paint can be saved by it and that is something, and more than something, we will remark, on a large job—time and material considered. If you “touch up” the mended places on your wall in the manner we describe before priming, you will find fewer dead spots or streaks in your surface when the priming coat has dried out. When your first coat is hard enough to work on, look it all over carefully and stop up all the pin holes, etc., with ordinary putty, after which, if you want to make a “bang up” job of it, sand-paper the surface lightly to remove all roughness, but don’t scratch it by allowing the corners of your sand-paper to rub against the wall. No. $\frac{1}{2}$ sand-paper is coarse enough for this purpose when you are painting on a very smooth hard-finish plaster. Sand finish plastering that is a little rough in itself, will not need sand-papering at all.

Never use shellac or any kind of hard-drying varnish for “touching up” walls that are going to be painted, as it will always shine through your finished work in glossy spots after a week or so, and therefore spoil the job. We have seen a good many handsome jobs of “flatting” ruined in just this way, and we have known of cases wherein the master painter had to do his work all over again at his own expense through the fault of blundering or ignorant workman. In mixing priming paint for walls it is better not to have it thinned entirely with oil but with a little turpentine added, say about a pint and a half to the gallon. In good drying weather, or in houses where the air is not damp, wall painting may be done quickly, that is, three or four coats in three or four days, or in other words, a coat each day until finished. A better job can be made by putting on the different coats right along, one day after another, than if the paint were allowed to harden several days between coats. The reason for this is that the freshly applied coat adheres better to the partially hardened one underneath, making a solid job and covering better. The two or three last coats are what we refer to in this case. After the priming of a wall or ceiling is done, and the puttying up completed, the general practice is to give it a coat of glue-size (that is, on contract work) to save an extra coat of paint. It is not as good for the wall, of course, but is cheaper. “you know.” This

glue-size answers very well, and is made by adding about one-quarter of a pound of ordinary calcimine glue to a gallon of water, or even less glue when the wall has little suction. You may go on with the second coat of paint when the glue-size is dry, which will be in fifteen or twenty minutes. The second coat of paint should have more oil than the first coat, so that it will dry with an even gloss all over to flat on for the last painting. The last, or flatting coat, should have no oil in it at all, other than what there is in the lead and staining colors, but should be mixed in turpentine with a little dryer. The last two coats must be stippled in order to make a good job. This amount of work, three coats of paint and a coat of size, is considered to be about the least that walls, which are to be left plain, can be finished with. It was the custom a few years ago, and is still whenever you can get paid for it, to paint walls from five to seven coats, or even more, but we consider that five coats will make as good a job on a wall as seven will when put on by men who know how to handle color.

Painting on Damp Walls.

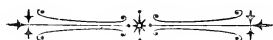
If you have a wall that is damp from any cause and you can not wait a long time to let it dry before painting, the following process will be found useful. We have discovered nothing better for the purpose and so we recommend it: Dissolve a pound of powdered alum in half a gallon of warm turpentine and apply it to the wall. Next, dissolve three pounds of litharge in a gallon of hot linseed oil. Go over the wall with this after the turpentine and alum is set. Put it on as near boiling hot as you can, and when it is dry, which will be in from three to twelve hours, according to the condition of the wall, you can paint your ground to a finish. Dampness will not penetrate this priming.

STIPPLING.

We have referred to stippling in the painting of walls and ceilings, and it would be fair to presume that every painter knows what it means, but as there may be some who have never made use of the process of stippling in the painting of walls, a word of explanation will not be out of place. Stippling is done with a brush similar in shape to a clothes brush only larger, and with bristles about $3\frac{1}{2}$ inches long. It is used

for taking the brush marks out of the paint just after it is spread on the wall and before it has had time to set. The stippler is operated by striking the whole flat surface, formed by the ends of the bristles, rapidly but rather gently against the fresh-painted surface, until the marks made by the paint brush have disappeared. The stippler makes a fine pebbled surface all over the wall and saves you the trouble of "laying off" your paint in that careful manner that you would have to employ without it. No straight "laying off" is required where the stippler is used, only spread your paint evenly in every direction, as all brush marks will be taken out by the stippler which must be worked right along after the paint brush. There should be a man to stipple after every painter on a large wall if you want to get along well.

The stippling brush should be washed out about twice or three times in doing the wall of an ordinary room, a parlor or dining-room for instance. The reason for this washing out of the stippler is found in the clogging up of the brush with paint, especially in "flat" or quick drying color. Have some benzine or turpentine in a pot or pail large enough to dip the whole flat surface of the stippler into, and when you get one side of the wall stippled, rinse or wash out your stippler and shake out the turpentine or benzine as dry as you can and go ahead with the next side of the room. You will, by this means, have a good clean stippler to work with on every side. In stippling a ceiling or any other surface where you are using several different colors for grounds, the stippler will have to be washed out whenever a change is made from one color to another. Stippling brushes should be washed out well with warm water and soap whenever they are to be laid by for more than a day, for the bristles get stiffened with the dryers in the paint if left long without washing. If you are going to use them right along, one day after another, you can suspend them in a few inches deep of benzine or turpentine, and shake them out for use the next day. Never let the ends of the bristles rest on the bottom of the pot or pan in which you leave your stippler over night or any other considerable length of time, as the weight of the wooden back on the brush presses the points of the bristles over and spoils the brush for nice work forever afterward. Therefore, hang your stippler into the benzine, turpentine, water, or whatever else you leave it in, and don't let the bristles touch anything.



STIPPLING WOOD-WORK.

In the painting of wood-work it is allowable to stipple the flat or plain surfaces, such as stiles and panels. The mouldings are painted by "laying off" in the ordinary way. Stippled wood-work looks very nice, presenting, when done well, an even morocco-finish surface. You can do a good job in this way without much sand-papering (none at all in most cases), and to a man who can not do a first-class job of straight "laying off" on a door, it comes in very handy indeed, as almost anybody can handle a stippler well after an hour's practice. The right way to stipple any surface is to begin at one end, if on a panel or stile, and gradually go over it, completing the stippling as you go along and not leaving any slovenly or careless work that you will have to come back over. Don't skip around in spots from one place to another, if you do your work will look just exactly as you did it—slovenly and bad. In working the stippler over flat or dead color, be careful not to touch any part of your stippling the second time if it has become in the least set, for if you do it will show as a spot deader than the rest in certain lights. The reason for this is, that the stippler in striking the partially dried surface makes it rougher than the rest, and so when it is looked at side-ways, or crosswise, if you like, will appear lighter or darker according to the direction in which the light strikes it. You will have no trouble in doing a good job of stippling if you work carefully. It may be well enough to give attention now and then to the old adage which says, "Whatever is worth doing at all, is worth doing well." As a supplement to this we would suggest, that whenever you start in to learn something in particular, make up your mind to learn the whole of it, or, at least enough of it to pay you for the trouble of getting it. Don't give any kind of work a "lick and a promise," but do it up as well as you are able to, or let it alone altogether. It is better to be able to do some particular kind of work in a masterly manner, than it is to be a second-class workman in half a dozen different branches.

Rough Stipple on Walls and Ceilings.

It is considered very stylish and effective to have wall and ceiling surfaces, either wholly or in part, finished in what is called by painters, "rough stipple," or either in the ornamental way of "combing." A combination of the two is generally used for the sake of variety. Rough-stuff or thick paint, such as is used for the purpose, is made of a

mixture of *white lead*, *plaster Paris* and *zinc white*, mixed in about equal parts of oil and turpentine, and with a good quantity of japan or other dryer to make it set well, so that it will not sag or fall when put on a perpendicular surface. It must be used as thick as a brush will put it on, or even as thick as plasterers' putty for very rough surfaces, and spread on with a trowel. *Whiting* and *white lead* in about equal parts, with about one-quarter as much *plaster Paris* as there is of the other two together, broken up with the same thinners as in the first case, is also very good. The *whiting* part of it may be *common putty*, which is always well ground and will mix well. If *whiting* is used it must be run through a fine sieve to break up the lumps. For another rough-stuff mixture, use *putty* or *whiting* with one-quarter *plaster Paris*, or the same quantity of *putty*, with about one-eighth *zinc white*, mixed with the same thinners as before. It does not matter much what you make your rough-stuff of, if it can be stippled or combed and remain as the hand leaves it until dry. Of course, the mixture made with putty and plaster is cheaper than that composed of lead and zinc, but the latter is much the nicer to work, especially in combing. The cheaper material will be found to work well enough if you add a small quantity of lead and zinc, or add zinc alone for the parts that are to be combed. The zinc makes it work "short," that is, does not allow the ridges left by the comb to fall or run together while it is drying. The zinc or lead will hardly be needed for the rough stippled parts, where there is to be no combing, if there are enough dryers in it to make it "stand up" well and not sag.

Rough Stippling and Combing.

A nice arrangement of rough work for a room, say a parlor or dining room, is to leave the centre part of the ceiling plain, that is, without rough stippling or combing. Next, "lay in" a band or stile of rough-stuff about two feet wide, measuring outward from the cornice. Have the rough-stuff as thick as you can comfortably work it with a brush. When the band is "laid in" on one side or end of the ceiling, go over it with your stippler so as to make a pebbled looking ground. Then take a coarse *steel graining comb* and draw it diagonally across the band of rough-stuff with a wavy motion and with pressure enough to comb out the rough-stuff clear to the ground of the ceiling, wipe off the comb every sweep you make. Proceed in this way until you have gone all round the room with the combing. Let the work dry a day or two before doing any other work over it. If you want to make your band

or stile more ornamental and richer, you can do the combing through the centre only, and of any width you like—say about ten or twelve inches. Draw some straight lines an inch or so in width, with a flat stick or a putty knife, on each side of the combed band, and another line or two of different widths, on the outer edges of the stile next to the cornice and next to the ceiling panel, to make a better finish. You can leave a band of three inches or so in width on each side of the centre band, on which you can make circles by holding one corner of the comb against the ceiling and sweeping the rest of the teeth around so as to comb out a circle. You can comb out the circles close together, if you like, so the band when done will look like shell work or a combination of circles over-lapping each other. You can also comb these grounds to look like watered ribbon, or even the grain of wood, and the work will look rich and handsome. Combing is entirely fanciful and may be done in whatever forms the artist may select, provided he makes a good looking job of it and puts in some variety.

Working the Comb on a Frieze.

For a frieze on the wall, put in the ground with your rough-stuff the same as on the ceiling, and do as much of the combing up as you can before it sets; stipple the ground to a rough surface and go on with the combing. For this job you might have a coarser comb cut out of a piece of hard leather (a leather graining comb is the best), with short teeth cut in about one-quarter of an inch deep, and about the same in width, clear across the comb. Now proceed to comb the ground of the frieze into a basket or checker pattern, by drawing the comb (the steel one) straight down from the top of the frieze, about as far as the comb is wide (which is generally from three to four inches), then, underneath the first comb mark and close to it, do the same as before, only in a horizontal direction instead of perpendicular—under this again the same up and down comb mark you did first, and under that again the horizontal mark. These four markings will probably cover the width of your frieze. Proceed in the same manner for the next stretch, and so on until you have combed the whole frieze with the basket pattern. Each stroke is, of course, just the width of the comb you are using as before mentioned. You must be careful about this if you want a good looking job. You can vary the basket pattern by making the first strokes diagonal and continuing in that way until the whole is done. This combing on a “bias” or slanting, as some call it, looks better than the straight way in almost any light. After you have combed the frieze

with the fine work, and before the rough-stuff is thoroughly set, you can put in some circles and half circles about a foot apart along the centre to take the plainness out of it. Do these markings with the coarse leather comb in the same manner as that recommended above for the steel comb circles. The half circles are made by placing one corner of the leather comb on the outer edge of the circle first made, and sweeping it round so that it will begin against the circle and finish against it, or in other words, radiate to intersections on both sides with a point on the circumference of the first circle as a centre.

Combing, Etc., on Walls.

After your combing or figured work is finished on the frieze and ceiling, proceed to cover the wall with your thick stuff, that is, if you want it rough or stippled. Lay in four or five square yards at a time and stipple it all over so it will have a pebbled or rough appearance. If you want to make your wall surface more ornamental than this plain stippling, comb a pattern into it with the steel comb, and sweep it in curved lines in any way you like, only be careful not to cross your markings over one another, as it spoils the clean effect of the combing. Begin at the top and work downward. For a large room you can, of course, use broader markings or larger patterns than an ordinary sized room would require. Fan shaped combings done in clear sweeps, or in wavy motions overlapping one another like fish scales, makes a very handsome pattern to cover a large surface with, as does also any pattern having the character of weaving or interlacing. The taste and ingenuity of the workman will naturally produce a great variety of unique and appropriate patterns and conceits for this kind of work, so there will be no need for us to enlarge upon that particular further than to convey a good idea of what the work is capable of in point of effect. A border at the bottom, some 12 inches wide, combed in a different pattern from that on the body of the wall, and with ruled lines scraped out with a flat stick of any desired width, will have a more decorative effect than if left plain, and for the little additional expense it requires, will amply pay in the improved appearance of the wall for the trouble of doing it. A fringe-border under the frieze will also be effective and make the job look more complete. Some of our small borders will suggest patterns that can be marked into the combing with different shaped sticks, such as wooden modeling tools used by sculptors in making clay figures. The bowl end of a tea-spoon and also the tip of the handle when it is round or smooth, is a very good thing to work with, and even the fingers will produce a good variety of ornaments in the way of leaves, vines, scrolls, etc.

Stamping and Raised Stenciling.

Another fine effect in rough work is produced by stamping designs into the rough-stuff after it is laid on, and while it is yet soft enough to take the impression nicely. A mould or pattern, either sunk or in relief, is pressed against the surface you are ornamenting hard enough to squeeze the material into your mould. When the mould is removed the pattern will appear raised or sunken according to the condition of the mould that produced it. If the mould has a raised pattern on it, the impression on the wall will be sunken. If the pattern is sunken or cut into the mould, it will leave a raised ornament on the wall. Patterns or dies for this purposes may be made of brimstone or sulphur, and can be had of any worker in plaster of Paris. Almost any ornamental figure that is not too deep in the moulding or too high in relief, will answer for the purpose. You have only to shellac or paint the mould for use, and with care it will last a long time. There are cases now and then where a fine job is wanted in this kind of work, requiring special designs and patterns for every detail, and in such cases a wood-carver will be of service to cut the moulds from your original designs. There is another good effect in rough work that we have made considerable use of, especially in friezes and borders, and also for scattered ornaments over ceilings and walls. It is brought out by making a stencil of the ornament you want to put on in heavy pasteboard. The stencil is well shellaced or painted, and after being allowed to dry is placed on the wall in the proper position, and the open or cut through parts filled up level with a trowel. The stencil is then pulled off and the raised ornament remains. The ornament can be raised as high as half an inch or even more, according to the thickness of your stencil. The stencil can be made as thick as you want it by gluing a number of cut patterns together. The edges of your stencil pattern can then be trimmed smooth with a sharp knife, or smoothed up with a file. A quarter of an inch, however, is about the usual thickness for this kind of raised work. The surface of the ornament can be made rough by stippling, or left smooth with the trowel before pulling off the stencil, or it can be lined or scored with the comb, or treated with any other sort of variegation that the fancy of the workman may suggest. For this kind of stenciling the same rough-stuff used in stippling and combing may be used, as may also stuff mixed up in glue instead of oil, turpentine, etc., only the surface on which the glued compound is put, must be sized with glue-size, as it would be likely to fall off after a while if applied upon an oil painted or varnished ground.

Painting over Rough-Stuff.

It will doubtless be understood that any plastered surface on which rough-stuff is to be put, must be primed or painted, at least one coat, to kill the suction, so that the rough work will stay on. Old painted walls that are to be done over with this rough finish should have a coat of paint also to insure the new work sticking. Cracks and small holes will not need to be mended, as they will all fill up with the composition. After the rough stippling is all done and dry, it can be painted any color required. It always looks richer painted in a bright, oil gloss, than in flat colors. In the case of a ceiling where gilding is to be done on the rough work, or in connection with it, both flat and gloss finish may be used. Two coats of paint is generally sufficient to cover over this work. The combed and stippled bands look very well when painted in one plain color, but if picked out in different shades will, of course, present a more decorative effect. A raised ornament, made with a stencil as we have described, and placed on a plain ground that has been painted with a bright gloss, looks very rich and full of life—the same in effect as a sanded gold figure looks on a ground of smooth, plain gilding. This rough work, when painted and finished up in an artistic manner, cannot be surpassed for house decoration by any other style of painting that we know of.

Combing and Rough Stippling in Water Color.

This rough work can also be done in water color, and as it dries rapidly, it can be finished up at once without waiting two or three days as we have to do in the case of oil work. The composition is made with whiting, plaster of Paris, glue and water. Mix up the whiting and glue in the same manner that calcimine is mixed ready to put on the wall, then add the plaster slowly and stir it in well until it becomes as heavy as you can put it on and spread it with a brush. Put in any color or tint you wish the same as you would in calcimine or fresco color. Spread only as much on the wall as you can comb up before it sets (four or five square feet for example). You may stop it from drying too fast by wetting it with water. If, in the combing, you find it works too short or crumbles, put in some more glue. After the work is dry it may be tinted in water color in any way required, or finished up in bronzes for a richer effect. Rosettes or small leaf ornaments, cast in this material or in plaster of Paris, stuck on among the scrolling or

combed work, either singly or in odd groups, have a pleasing and decorative effect when finished in bronzes or gold-leaf, especially on a ceiling. Stick them with white lead on oil grounds and with plaster of Paris on water color grounds. In working this distemper rough-stuff, you can use coarse steel combs, or while it remains soft enough, the leather ones will do for coarser markings. Combs made of sheet gutta-percha or hard-wood, are also serviceable for use in any kind of composition. You can make them yourself by cutting with a pocket knife or a small flat file, leaving the teeth about a quarter of an inch long, so that they will reach down through the rough-stuff and allow the comb to pass clear without clogging up. The teeth must be square across on the ends the same as those in a steel graining comb. We would advise those who have never done this combed work, to practice making samples to show their customers. In this way they will become familiar with the working of it, and will know how to use it to their own advantage.

Colors Contained in the Different Designs as Per Numbers.

We have arranged the following as a sort of reference table to help the painter in selecting the different colors required to carry out any combination he may want to make use of. The numbers tell at once what tints there are in every plate, and their names, by numbers, are found on every package of mixed color.

Ceiling No.	1	has colors Nos.	1-2-3-7-10.
"	"	2	" " 2-5-7-14.
"	"	3	" " 11-12-13.
"	"	4	" " 1-2-3-8 and 11 mixed.
"	"	5	" " 8-11-12-13.
"	"	6	" " 2-8-9-14-15.
"	"	7	" " 2-8-11-12.
"	"	8	" " 3-2-11-12.
"	"	9	" " 3-8-11-12.
"	"	10	" " 8-9-11-12-13-15.
"	"	11	" " 3-4-5-10-11-13.
"	"	12	" " 2-8-9-11-12-13.

The two ceilings belonging to the tile patterns are numbered Nos. 65 and 66, have colors Nos. 4-5-12-15-21-23.

The colors in the centre pieces are as follows.

No. 13 has colors Nos. 11-12-14-20.

"	14	"	"	5-8-12-13-14.
"	15	"	"	9-13-14.
"	16	"	"	2-8-12-14.
"	17	"	"	8-11-12-22.
"	18	"	"	8-12-14-22.
"	19	"	"	8-12-14.
"	20	"	"	2-8-11-12-13.
"	21	"	"	8-9-11 and 12 mixed, 13.
"	22	"	"	11-12-13-14.
"	23	"	"	3-8-7-11-12-14-15.
"	24	"	"	2-3-8-5-11-14.
"	77	"	"	4-5-14-15-21.
"	78	"	"	3-4-5-12-15-21-23.

The gold shown in the ceilings and centre pieces is not counted as a color. It may be used anywhere to lighten the effect, or substituted for any color, as gold will harmonize with anything.

The colors in the friezes and borders are as follows:

Border No. 25 has colors No. 5-12-15.

"	26	"	"	2-3-14-21.
"	27	"	"	8-11-12.
"	28	"	"	1-12.
"	29	"	"	7-9.
"	30	"	"	8-9.
"	31	"	"	8, 9 and 11 mixed.
"	32	"	"	20-22.
"	33	"	"	5-12-20.
"	34	"	"	8-21-20.
"	35	"	"	5-7-8 in place of white.
"	36	"	"	4-4 and 12 mixed.
"	37	"	"	7-9-12-14.
"	38	"	"	8-9-11-13-14.
"	39	"	"	2-3-8-11-12-14.
"	40	"	"	2-3-8-12.
"	41	"	"	8-10-14-15.
"	42	"	"	3-5-9 and 12 mixed.
"	43	"	"	3-12-21.
"	44	"	"	8-15-20-21.
"	45	"	"	7-8-14-22.
"	46	"	"	7-8-11-12-14-15-20.
"	47	"	"	3-5-8-9-21.
"	48	"	"	7-8-11-14-15-16-20.
"	49	"	"	7-14.

Border No 50 has colors No 7-8-9-12-13-14.

" 51 " " 8-9-13-9 and 12 mixed.

The two tile friezes or borders, Nos. 69 and 70, have colors Nos. 4-12-21-23.

The cove border No. 67 has colors Nos. 2-15-19-21.

" " 68 " " 12-15-21.

The dadoses or bases have the following colors :

No. 52 has colors No. 3-5-7-14-15 and English vermillion.

" 53 " " 3-8-9-12-14-15

" 54 " " 3-7-8-12-14.

" 55 " " 8-12-13-14-15-16.

" 56 " " 7-12-14-15-16-17.

" 57 " " 2-3-7-8-12-14-15.

" 58 " " 3-7-8-12-13-16-19.

" 59 " " 8-12-14-15-18.

" 60 " " 2-9-11-12-14-17.

" 61 " " 5-8-9-11-12-14-15-16.

" 62 " " 3-7-8-9-14.

" 63 " " 2-3-7-8-12-14.

" 64 " " 4-5-7-8-20-12 and 17 mixed.

The two tile dados or bases have the following colors :

No. 75 has colors Nos. 4-12-21.

" 76 " " 4-5-12-15-21-23.

The four tile patterns for walls, floors, or any other place where tile would be used, are number from 71 to 74 inclusive and contain colors as follows :

No. 71 has colors Nos. 5-8-15-21-23.

" 72 " " 4-5-12-15-21-23.

" 73 " " 8-5-11-15-21-23.

" 74 " " 15-4-12-21-23.

The wall colors, or oil painted samples, are additional to those in the ceilings, borders, centre pieces, etc., making, with them, 35 colors in all. These last twelve colors will be put up in water for frescoing as well as in oil, or encaustic for flattening walls, ceilings and wood work as before explained. These encaustic colors will cover solid and handsomely with only one coat, over old painted work in almost every case. They will come out more solid and better if the ground is something near the tint that is being used for flattening. The lighter colors cover finely over white or any light color, but the darker and medium shades should be laid over dark colors. White is the hardest ground to cover solid with one coat of any color that is a shade or two darker. Light colors cover best over dark ones.

Light Contrasts for Parti-Color Painting.

The following combinations for parti-color painting, are made up from the various colors found in our ceilings, and are more delicate in contrast, generally, and also lighter than the colors in the preceding combinations which are made up from our wall tints. There are 23 different colors in the lithographed plates taken altogether, ceilings, centre pieces, friezes, borders, dadoes and tile patterns. They are numbered from 1 to 23 inclusive. All the colors shown in the designs are put up for water color fresco work, in different sized packages, for use in carrying out the several patterns on walls and ceilings. They are matched as nearly as possible to the different shades they represent, and are named on the packages by numbers so that any combination of colors, a person may select, can be duplicated at any time by sending the numbers. The same 23 shades are put up in encaustic, flat colors for painting walls and ceilings (in oil), so the work done with them will stand washing and be very durable. The flat colors are made of the same material that our wall samples are painted with; the pebbled or rough surface being produced by stippling. They show just how a wall or other surface would look painted and stippled in our Decorative Encaustic Colors.

These combinations for parti-colors are mostly in sets of three, but we have arranged some others containing four or five colors so that when required, in rooms where no figured or ornamental decoration is wanted, they will make good harmonies for plain painting. A reference to the colored plates or designs will always give an idea of how the following arrangements of colors would look. They are, in most cases, selected to harmonize with some particular ceiling, but may be used in rooms where there are plain walls requiring only wood-work painting and no decoration, or in apartments where the walls and ceilings are papered, and the ceiling, cornice and wood-work are to be finished in plain tints, either in oil or water colors, or both. We have not attempted to arrange any great number of combinations for this parti-color painting, but the few we suggest will suffice to show that the 23 colors contained in our design plates, are capable of being put to a greater variety of changes than any painter will ever be likely to need in the course of an ordinary life-time.

The vast number of new shades that can easily be made by intermixing the colors, will be found equal to most requirements. It will be a matter of frequent occurrence, no doubt, to have to match your colors to some peculiar tint or effect here and there, but with these 23

shades and the exercise of a little taste, there are few neutral colors that can not be matched or harmonized with them. The combinations, as we have arranged them, are not arbitrary any more than our arrangement of designs for decoration, but we will say that the most of them will look very well when put together as we have suggested. The panel color is placed first, and is the darkest of the three in the following "layouts;" the stile is the second number; the moulding color the last, and also the lightest tint of the three. There are generally but three colors in parti-color wood-work, and so we make combinations of three. We take our ceiling shades for these combinations, and they are therefore light and delicate, but not so faint in contrast of color as to appear weak. Those ceilings with which the different arrangements harmonize the best, are specified by their respective numbers as follows:

				<i>Harmonizes</i>	
Combination No.		<i>Panel</i>	<i>Stile</i>	<i>Moulding</i>	<i>with Ceilings.</i>
1	has	Nos. 13,	9,	8,	6-10-12.
"	2	" 13,	11,	8,	5-6-9-10.
"	3	" 2,	9,	8,	1-4-6-10.
"	4	" 11,	8,	13.	3-5-6-7-9-10.
"	5	" 3,	11,	4,	3-4-5-7-9-11.
"	6	" 10,	4,	8,	1-2-11.
"	7	" 11,	5,	4,	3-4-5-7-11.
"	8	" 12,	11,	4,	3-5-7-8-9.
"	9	" 11,	2,	13,	4-5-6-9-11-12.
"	10	" 3,	11,	8,	4-6-8-9-10-11.
"	11	" 12,	9,	8,	3-4-6-7-9-10.
"	12	" 9,	13,	8,	1-5-6-10-12.
"	13	" 10,	2,	1,	1-4-5-6-12.
"	14	" 11,	2,	13,	1-3-5-7-9-10-12.
"	15	" 12,	11,	1,	3-5-7-9-10.
"	16	" 7,	5,	8,	1-3-5-6-10.
"	17	" 7,	5,	10,	4-5-6-7-10-11.
"	18	" 2,	1,	8,	1-2-4-5-6-10.
"	19	" 2,	10,	1,	2-4-6-8-9-10-12.
"	20	" 2,	8,	1,	2-4-6-8-9-10-12.
"	21	" 9,	8,	13,	4-5-6-10-13.
"	22	" 15,	5,	4,	1-2-4-8-11.
"	23	" 3,	10,	4,	2-6-7-8-9-11.
"	24	" 15,	11,	8,	1-3-4-5-6-10.
"	25	" 3,	5,	13,	4-6-7-8-10-12.
"	26	" 12,	15,	9,	3-4-6-9-10-12.
"	27	" 2,	13,	4,	2-4-6-10-11-12.
"	28	" 11,	13,	8,	3-5-7-8-10-12.

We give here a few combinations having four colors instead of three.

They are introduced only to suggest, that, whenever a very elaborate or ornamental piece of wood-work is to be painted in parti-colors, and more than three shades are required to bring out the work properly, it is admissable to use four colors or more, but, as we have said before, three colors used in an artistic manner will look about as well as people of good taste will ask for. The following will harmonize with those ceilings having two or more of the colors in them of which the combinations are made:

Combination No. 29, 15-9-13-8.	Combination No. 35, 7-5-11-4.
“ 30, 12-11-13-2.	“ 36, 12-7-14-3.
“ 31, 7-5-9-8.	“ 37, 3-2-10-8.
“ 32, 3-10-1-2.	“ 38, 14-3-11-12.
“ 33, 12-9-15-2.	“ 39, 11-10-3-4.
“ 34, 11-7-5-8.	“ 40, 7-5-13-8.

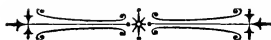
Below are some darker and stronger arrangements for use in rooms where the furnishings are brilliant and striking, and with which the light shades would not harmonize so well.

		<i>Panel</i>	<i>Stile</i>	<i>Moulding</i>	<i>Harmonizes with Ceilings,</i>
Combination No. 41 has Nos. 12,		7,	3,	3,	3-7-8-10.
“ 42 “ 7,		3,	2,	2,	2-8-9.
“ 43 “ 16,		15,	13,	13,	2-6-10-12.
“ 44 “ 15,		ε,	2,	2,	4-6-7-8-9.
“ 45 “ 14,		15,	3,	3,	2-6-8-9.
“ 46 “ 14,		16,	3,	3,	2-6-8-9.
“ 47 “ 14,		11,	5,	5,	2-6-9-11.
“ 48 “ 14,		3,	15,	15,	2-6-8-9-11.
“ 49 “ 17,		7,	3,	3,	2-6-8-9-11.
“ 50 “ 3,		7,	2,	2,	2-7-8-9.
“ 51 “ 18,		11,	15,	15,	5-6-10-11-12.
“ 52 “ 17,		14,	16,	16,	2-9-11.
“ 53 “ 21,		15,	3,	3,	8-9-65-66.
“ 54 “ 21,		12,	7,	7,	2-8-65-66.
“ 55 “ 23,		15,	21,	21,	8-9-10-65-66.
“ 56 “ 23,		21,	16,	16,	2-9-65-66.

The colors numbered below are all found in our walls, which are, as we have mentioned elsewhere, painted in oil with our flatting colors—the same as we use in the best class of house painting and decorating, both for walls and interior wood-work.

<i>Panel Color,</i>	<i>Moulding Color,</i>	<i>Stile Color.</i>
No. 85.	No. 83.	No. 81.
“ 90.	“ 89.	“ 80.
“ 82.	“ 83.	“ 80.
“ 84.	“ 80.	“ 85.

<i>Panel Color.</i>	<i>Moulding Color.</i>	<i>Stile Color.</i>
No, 82.	No, 80.	No, 85.
" 87.	" 83.	" 80.
" 84.	" 83.	" 80.
" 84.	" 83.	" 87.
" 90.	" 83.	" 81.
" 90.	" 80.	" 89.
" 90.	" 87.	" 82.
" 82.	" 83.	" 87.
" 88.	" 83.	" 82.
" 88.	" 83.	" 84.
" 87.	" 83.	" 84.
" 87.	" 83.	" 89.
" 89.	" 83.	" 80.
" 89.	" 83.	" 87.
" 90.	" 83.	" 87.
" 88.	" 83.	" 81.
" 86.	" 85.	" 90.



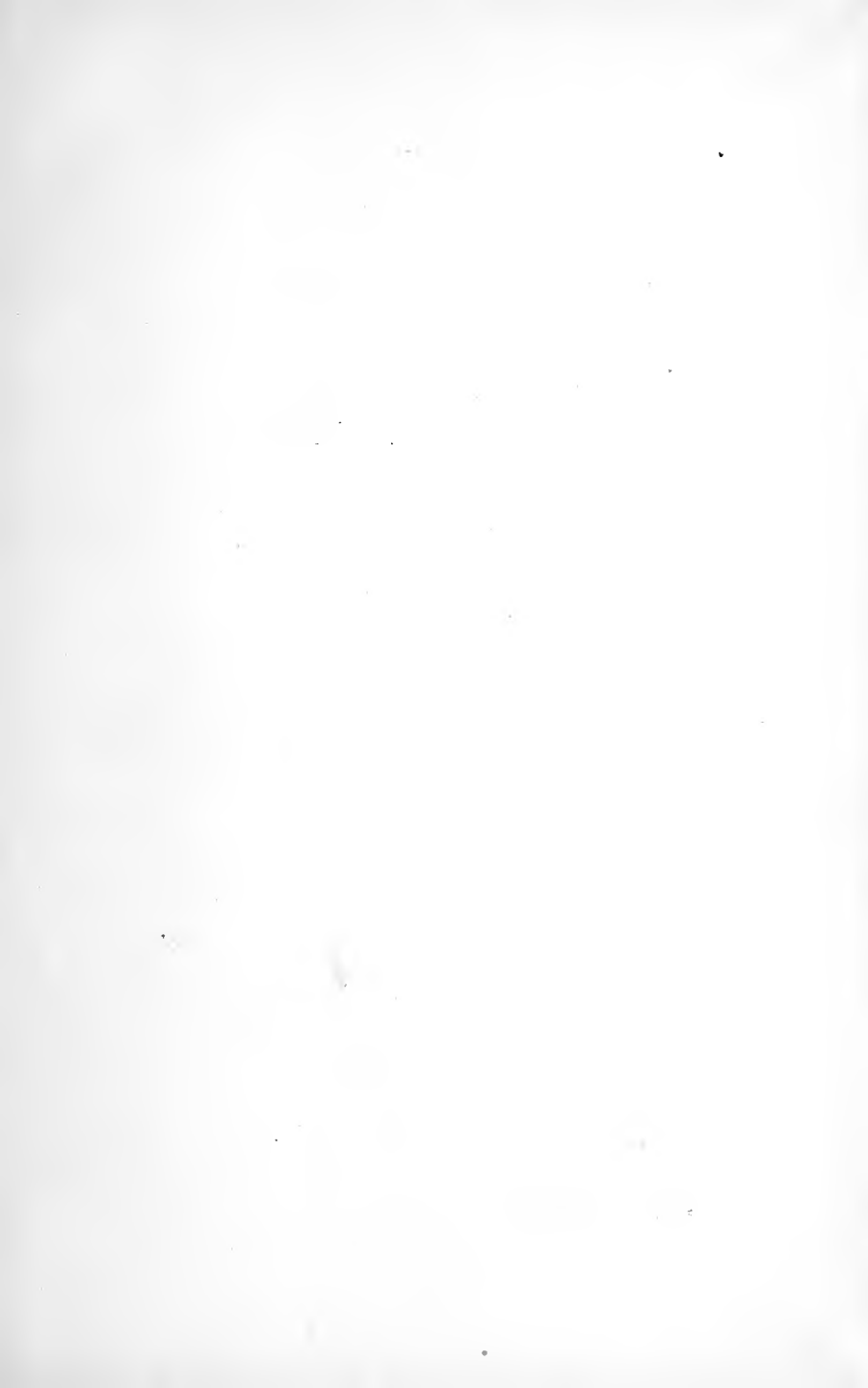
PAINTERS TAKE NOTICE.

A full price list of our decorative stencils and colors, for both oil and water color frescoing, will be furnished to purchasers of our Combination Designs. We employ only the best materials in making our fresco colors, and are careful to select those that are the most permanent and strong, so that there will be no fading out or turning dark after the work they are used upon is finished. Any information pertaining to the use of our system will be cheerfully given. Send stamp for answer to the

Decorative Design & Color Company.

204 Washington Boulevard,

CHICAGO, ILL.



m3
RD - 1.26







DOBBS BROS.
LIBRARY BINDING

ST. AUGUSTINE

FLA.

32084

LIBRARY OF CONGRESS



0 013 962 679 5 •